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加治隆介の議

Kaji Ryūsuke no Gi

Kaji Ryūsuke's Agenda (Part 3)

by 弘兼憲史 Hirokane Kenshi

Hirokane Kenshi is known for his complex dramas and forays into the depths of the human psyche. Utilizing a realistic drawing style in which Japanese characters actually look Japanese (no blonde hair or huge Disney-esque eyes), Hirokane has enjoyed great popularity since the debut of his first serialized manga in 1974. Stories emerge from settings ranging from boardrooms to bedrooms to newsrooms, and though some of his best-known manga—*Ningen Kōsaten* and *Last News*—were written by other authors and drawn by Hirokane, *Kaji Ryūsuke no Gi* is solely Hirokane's work. *Kaji* has been serialized in *MR. Magajin* since 1991.

Kaji Ryūsuke, the 39-year-old second son of a powerful politician, is from Kagoshima on the island of Kyushu. In the first two episodes presented in *Mangajin*, we saw Ryūsuke persuaded to give up his successful business career in Tokyo to take up politics in his hometown. Now he is determined to be elected to represent Kagoshima in the Diet, but only if it is on his own terms: he has his own agenda, focusing on national policy instead of the standard pork-barrel fare.



Ichinoseki Ayumi is a former co-worker of Ryūsuke's. She is also his lover and has recently revealed that she is pregnant. In the last episode, Ryūsuke called on Ayumi to let her know that he would be returning to Kagoshima (and to his wife and son). But he assured Ayumi that she would still be a part of his life.



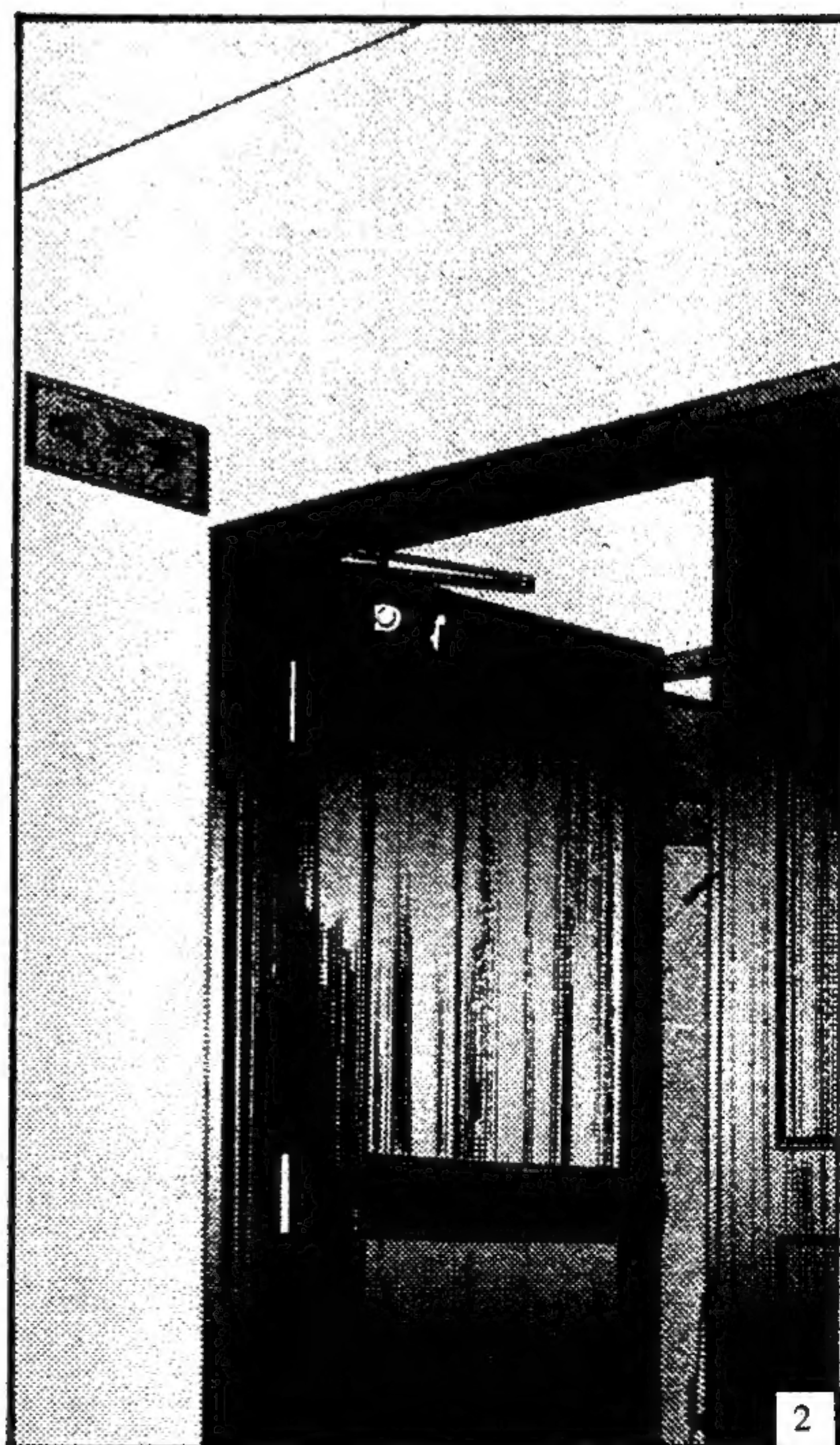
Yamamoto Makio is the head of Ryūsuke's election committee in Kagoshima. It was Yamamoto's mission to convince Ryūsuke to take up politics, and having completed that task, it seems he is now trying to put Ryūsuke's personal life in order.

In this episode, the last of the excerpts presented in *Mangajin*, Ryūsuke meets again with his friends Ōmori and Kurachi, the chief of the *Dainichi* newspaper's political desk and an officer for the Foreign Minister, respectively.

議その8
「いざ、出帆」



Chapter 8: Now, the Launch
On paper: *Taishoku-negai* ("Request for Resignation").



1

Sign: 外務省

Gaimu-shō

Ministry of Foreign Affairs

- -shō is a suffix used in the names of government ministries; gaimu = "foreign/external affairs," so Gaimu-shō = "Ministry of Foreign Affairs" (equivalent to the US State Department).

2

Sign: 喫茶室

Kissa-shitsu

Tea Room

- kissa refers to the drinking of tea, and -shitsu is a suffix meaning "room"; kissa-shitsu = "tea room/coffee shop."

3

Omori: そう か。ついに 辞めた か。

Sō ka, Tsui-ni yameta ka.

that way (?) finally quit (?)

"Is that so? You finally did quit, did you?"

"Ahaa, so you finally took the plunge." (PL2)

- sō ka is used to acknowledge that one has heard and understood what the other person has said, like "Is that so?/I see/ Ahaa."
- tsui-ni = "at long last/finally," implying "after much effort/much hardship," or "after much anticipation/waiting."
- yameta is the plain/abrupt past form of yameru ("stop/quit"), which when written with this kanji specifically means "quit work/resign from office."

4

Kaji: うん。昨日 いっぱい で 16年 勤めた 丸研物産 と オサラバした。

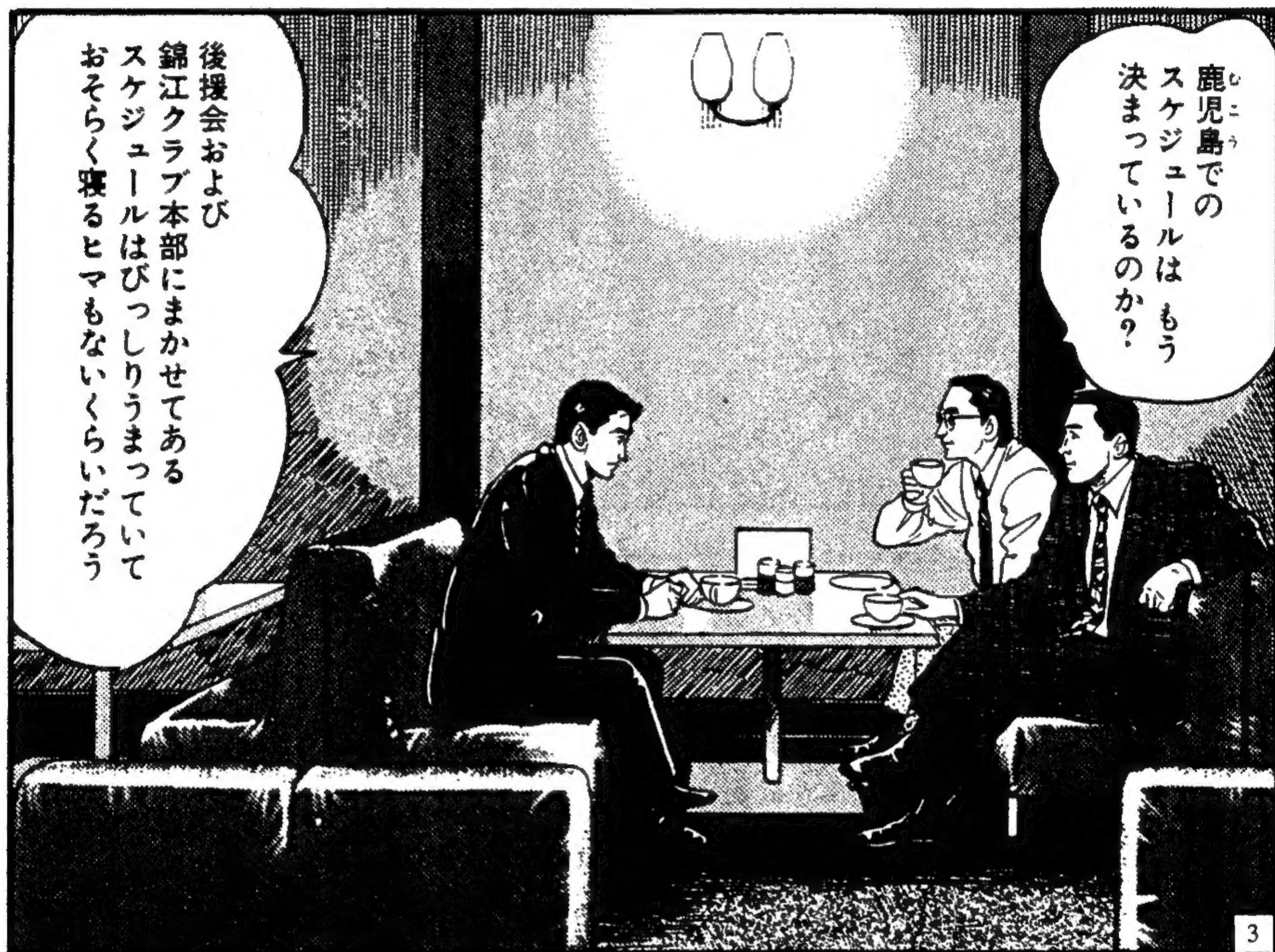
Un, kinō ippai de jūrokuunen tsutometa Marukō Busan to osaraba shita.

uh-huh yesterday full/end of day (scope) 16 yrs worked (co. name) with parted/said goodbye

"Uh-huh. As of the end of the day yesterday, I said goodbye to Marukō Products, where I worked for 16 years."

"Uh-huh. Yesterday marked the end of 16 years at Marukō." (PL2)

- ippai (da/desu) means "is full," but ~ ippai de after a time word referring to a day/week/month/year makes an expression for "as of the end of [the specified day/week/month/year]." De often marks an amount or scope; in this use it in effect marks the specified "full day/week/month/year" as the scope in time.
- tsutometa is the plain/abrupt past form of the verb tsutomeru, which means "work [as an employee]"; jūrokuunen tsutometa is a complete thought/sentence ("I worked [there] 16 years") modifying Marukō Busan ("Marukō Products").
- osaraba shita is the plain/abrupt past form of osaraba suru, which means "say goodbye (to)" or "part/break off relations (with)."



- 1 **Kurachi:** で、鹿児島にはいつ行くんだ?
De. Kagoshima ni wa itsu nika n da?
 and so (place) to as for when will go (explan.-?)
 "So, when will you be going to Kagoshima?" (PL2)

- *de* is a colloquial short form of *sore de*, literally "with that," used as a conjunction to mean "and then/and so."
- Kagoshima is the name of the southernmost prefecture in Kyushu as well as of its capital city.
- asking a question with a question word plus *da* or *n da* is restricted mostly to males in informal situations; depending on the tone of voice, it can sound very rough, but there's no feeling of roughness here.

- 2 **Kaji:** 明日から行く。しばらくは戻ってこれん。
Ashta kuru kara. Shiburaku wa modotte koren.
 tomorrow from will go quite a while at least can't return
 "Tomorrow, I won't be able to return to Tokyo for quite a while." (PL2)

- *shiburaku* refers to an indefinite period of time, ranging from "a moment" to "a while/a long time," depending on the context. *Wa* after a word indicating an amount usually carries the emphatic meaning of "at least [that amount]"; with *shiburaku* it gives the feeling of "quite a while."
- *modotte* is the *-te* form of *modoru* ("return"; "come/go back"), and *koren* is a contraction of *korenai* ("can't come"), the negative form of *koreru*, which is widely used as the potential ("can/be able to") form of *kuru* ("come"; the more proper potential form is *korareru*). Using a form of *kuru* after *modotte* clarifies that he means "come back" instead of "go back"—in this case meaning "come back here to Tokyo."

- 3 **Kurachi:** 鹿児島のスケジュールはもう決まっているのか?
Mukō de no sakejūru wa mō kimatte iru no ka?
 over there/that end at of/for schedule as for already has been decided (explan.-?)
 "Has your schedule at that end already been set?" (PL2)

- Kaji:** 投票会 および 錦江 クラブ 本部 にまかせてある。
Kōenkai oyobi Nishiki Kurabu honbu ni makasete aru.
 election committee and (name) club HQ to have entrusted
 "I've left that up to my election committee and the Nishiki Club." (PL2)

スケジュールは びっしり うまってい おそらく寝る ヒマ も ない くらい だろう。
Sakejūru wa bisshiri umatte ite osoraku neru hima mo nai kurai darō.
 schedule as for tightly/closely is filled-and probably sleep free time even not have extent is probably
 "I imagine my schedule will be so jam-packed I'll hardly have time to sleep." (PL2)

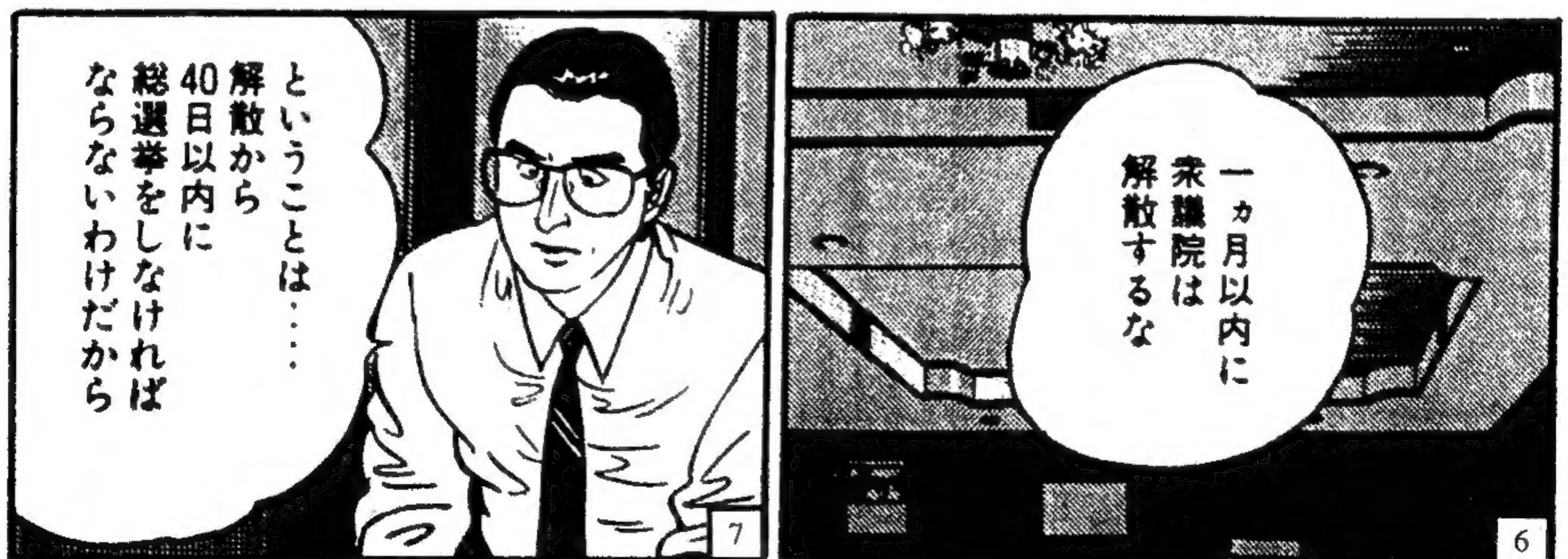
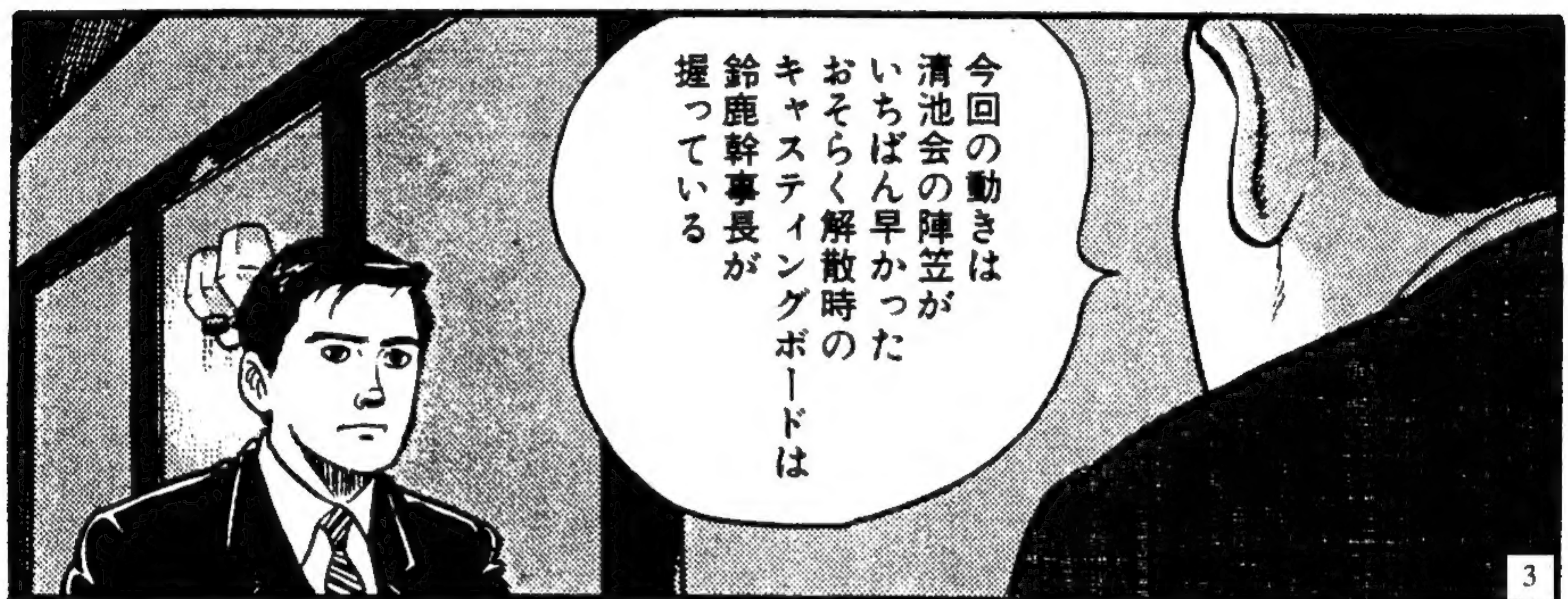
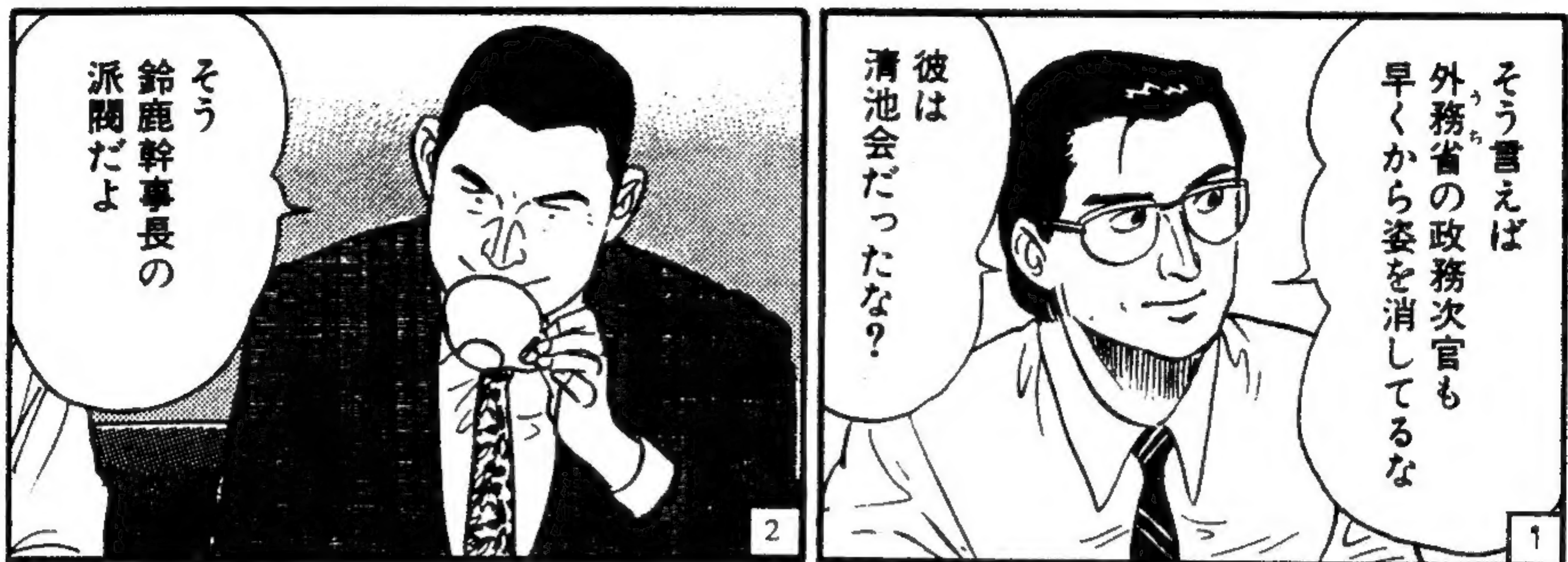
- *mukō* means "over there/the other side/the other end"; the artist chooses to use the kanji for "Kagoshima" to make clear exactly where he means by *mukō* (though in this case context makes it pretty clear anyway). *De* marks *mukō* as the place where an action takes place (or in this case all the actions implied by *sakejūru*, "schedule"), and *no* makes that combination a modifier; *mukō de no sakejūru* = "schedule at that end."
- *kimatte iru* ("has been decided/set") is from *kimaru* ("be decided/be determined").
- *kōen* means "support/backing," and *-kai* refers to an "association/society/committee"; in sports, a *kōenkai* is a "fan club"; in politics, it's essentially an "election committee" (though during the official election period, *kōenkai* activities are restricted and a separate "campaign headquarters" must take over).
- *oyobi* is a somewhat formal "and/as well as/together with," more likely to be seen in writing than heard in conversation.
- *makasete* is the *-te* form of *makaseru* ("leave/entrust to"), and *aru* after the *-te* form of a verb implies the action "has been done."
- *bisshiri* ("tightly/closely") is an adverb for describing how much something is filled/packed, and *umatte ite* is the *-te* form of *umatte iru* ("is filled"), from *umaru* ("become filled"), so *bisshiri umatte ite* = "is jam-packed, and..."
- *kurai* indicates an approximate degree/extent; ~ *kurai darō* here is literally like "the situation will probably be such that ~."

- 4 **Omori:** 解散はいつと路んでいる?
Kaisan wa itsu to fude iru?
 dissolution as for when (quote) are expecting/projecting
 "When do you expect the Diet to be dissolved?" (PL2)

- *kaisan* here refers to a dissolution of the House of Representatives in order to hold a general election.
- *fude iru* is from *fumu* ("estimate/project/predict").

- 5 **Kaji:** 民政党の陣笠代議士が次々とお国入りしているから近いと思うな。
Minsei-tō no jingasa daigishi ga tsugi-tsugi to o-kuni-iri shite iru kara chikai to omou na.
 (party name) of rank-and-file representatives (subj.) one after another are returning home because/so is near/soon (quote) think (coll.)
 "The rank-and-file Diet members of the Democratic Harmony Party have been returning to their districts one after the other, so I think we're getting pretty close." (PL2)

- the suffix *-tō* denotes a "[political] party," and *Minsei-tō* is the abbreviated name of *Minshu Seiwai-tō*, the "Democratic Harmony Party" (or "DHP")—a fictitious party modeled on the real-life *Jiyū Minshu-tō* ("Liberal Democratic Party," or "LDP").
- *kuni* can mean "country/nation" and refer to the whole of Japan, but it's also used to refer to one's native place—where one was born and raised—within Japan. *O-kuni-iri shite iru* is from *o-kuni iri suru*, a somewhat archaic term meaning "enter one's home territory/province" → "go home/return to one's district."
- *chikai* = "near/close," in this case meaning "near in time."



1 **Kurachi:** そう 言えば 外務省 の 政務次官 も 早く から 姿を消してる な。
Sō ieba uchi no seimu jikan mo hayaku kara sugata o keshiteru na.
 that way if say foreign ministry of parliamentary vice min. also early from has disappeared from sight (colloq.)
“Come to think of it, our parliamentary vice minister has been keeping himself out of sight from early on.”
 (PL2)

Kurachi: 彼 は 清池会 だった な。
Kare wa Seichi-kai datta na.
 he as for (name)-association was right?
“He belongs to the Seichikai, right?” (PL2)

- *ieba* is a conditional “if” form of *iu* (“say”), so *sō ieba* is literally, “if you say that”; its idiomatic equivalents include “now that you say that/now that you mention it” as well as “incidentally/come to think of it/that reminds me.”
- *uchi* is used to refer to one’s own workplace, and *no* is possessive, so *uchi no* = “our”; providing the kanji for *Gaimu-shō* clarifies/reminds us of specifically where *uchi* is in Kurachi’s case.
- *hayaku* is a noun form of *hayai* (“quick/early”).
- *sugata* refers to a person’s “figure/appearance,” and *keshiteru* is a contraction of *keshite iru*, from *kesu* (“erase/wipe away/extinguish”); *sugata o kesu* is an expression for “disappear.”

2 **Omori:** そう、鈴鹿 幹事長の 派閥 だ よ。
Sō, Suzuka Kanjichō no habatsu da yo.
 right/yes (name) sec.-gen. ’s faction is (emph.)
“That’s right. Secretary-General Suzuka’s faction.” (PL2)

- in some parties the secretary-general is called *shokichō* instead of *kanjichō*.
 Suzuka is secretary-general of the *Minsei-tō*.

3 **Omori:** 今回 の 動き は 清池会 の 陣笠 が いちばん 早かった。
Konkai no ugoki wa Seichi-kai no jingasa ga ichiban hayakatta.
 this time of movements as for (name)-assoc. ’s rank-and-file (subj.) first/most was quick/early
“In the recent flurry of activity, the rank-and-file members of the Seichikai were the first to move.”
 (PL2)

おそらく 解散時 の キャスティングボード は 鈴鹿 幹事長 が 握っている。
Osoraku kaisan-ji no kyasutingu bōdo wa Suzuka Kanjichō ga nigitte iru.
 probably dissolution-time of casting vote as for (name) (title) (subj.) grasps/holds

“Mostly likely, Secretary-General Suzuka will hold the casting vote [within the party] at the time of the dissolution.” (PL2)

- *konkai* basically means “this time/occasion,” but like *kondo*, its idiomatic meaning as a modifier can range from “the recent” to “the present/current” to “the upcoming.”
- *ugoki* is the noun form of *ugoku* (“move”), so it literally means “movements”—here referring to the flurry of election-oriented activity they have observed.
- *ichiban* (lit., “number 1/first”) before an adjective means “most,” and *hayakatta* is the plain/abrupt past form of the adjective *hayai* (“quick/early”) → *ichiban hayakatta* = “was/were the earliest” or “was/were first.”
- *kyasutingu bōdo* (or more properly *kyasutingu bōto*) is from the English “casting vote”—the deciding vote that the presiding officer casts to break a tie. In Japanese usage, it can refer to any vote that controls the outcome.
- *nigitte iru* is from *nigiru* (“grasp/squeeze in one’s fist”).

4 **Kaji:** ひょっとしたら 大久保 発言 の テープ を 入手した とか?
Hyotto shitara Ōkubo hatsugen no tēpu o nyūshu shita to ka?
 may possibly be (name) statement of tape (obj.) obtained or something
“Could it be that he’s gotten hold of a tape of the Ōkubo statement?” (PL2)

- *hyotto shitara* (or *hyotto suru to*) is used to introduce guesses/conjectures with the feeling of: “it just might possibly be that . . .” or “could it possibly be that . . .?”
- *nyūshu shita* is the plain/abrupt past form of *nyūshu suru* (“obtain”).
- as seen in our first episode (*Mangajin* No. 59), Suzuka has indeed acquired a tape of Minister of Education Ōkubo’s imprudent remark about American agricultural products being cheap because slavery is still practiced in the South.

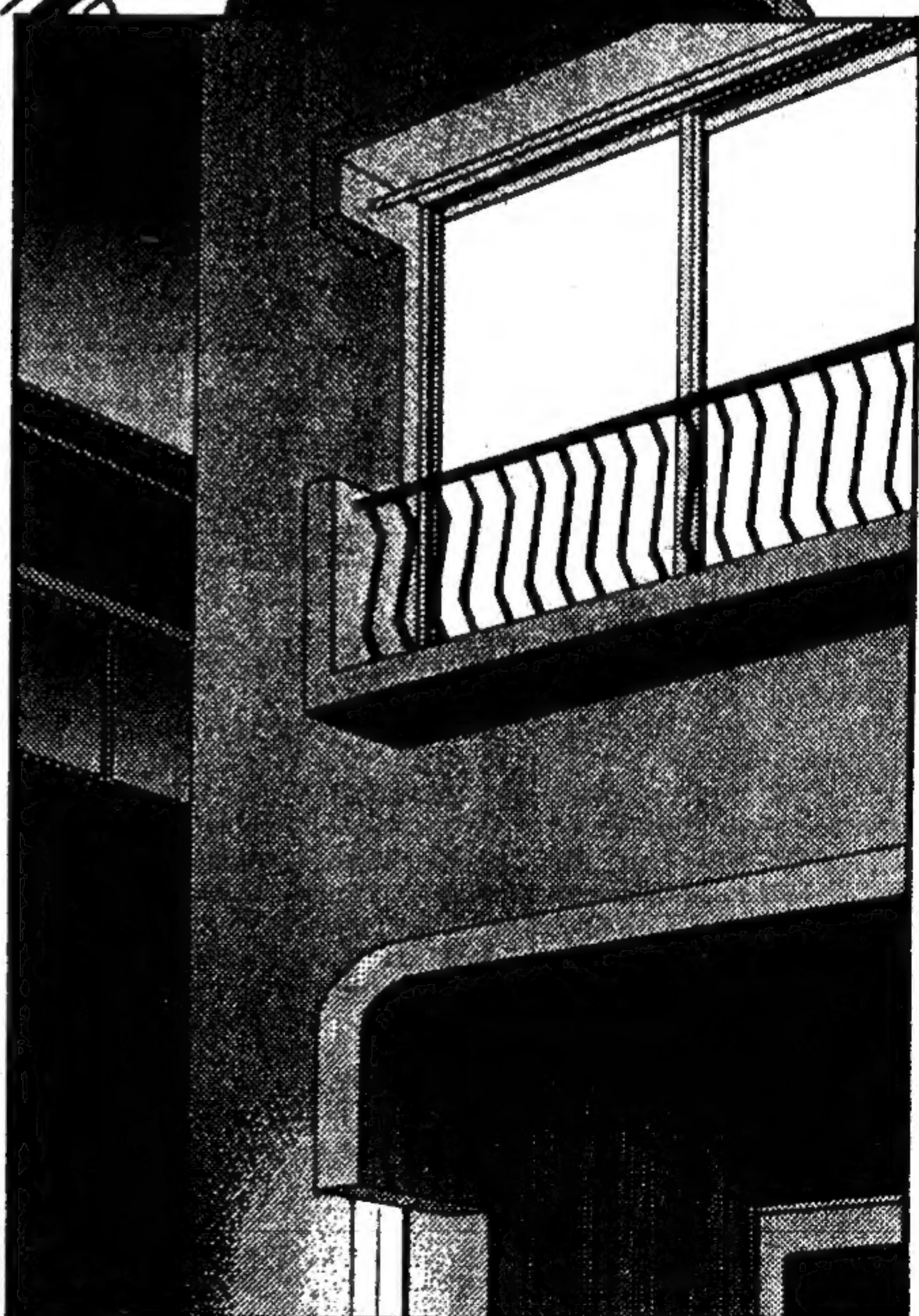
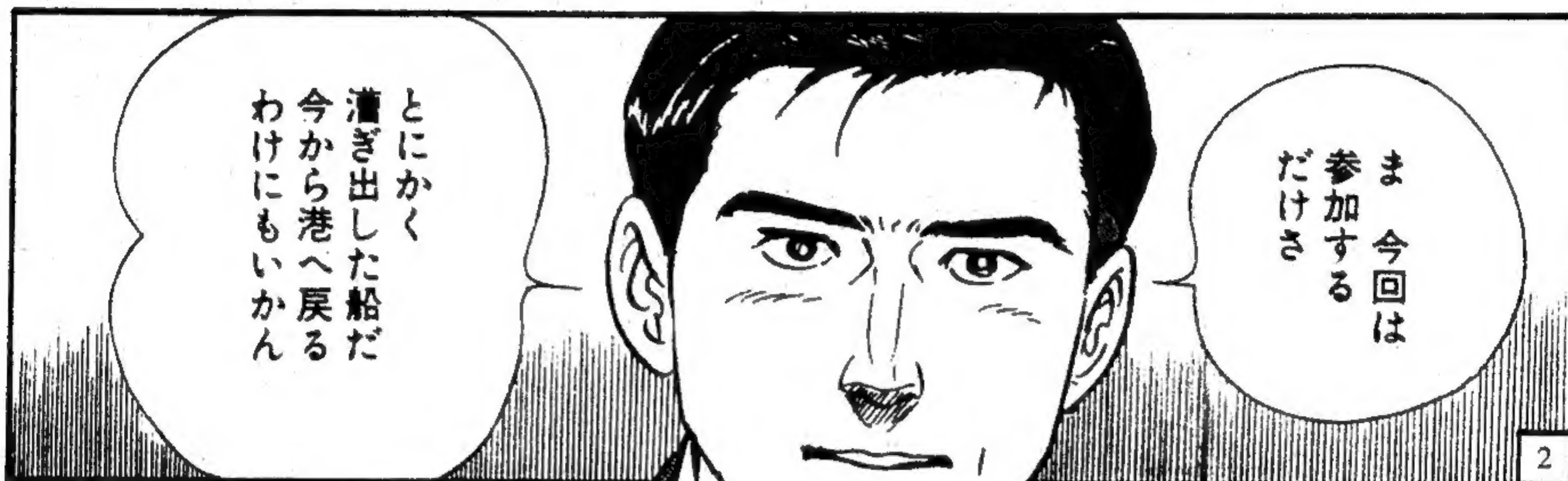
5 **Omori:** おそらく そう だ と 思う。鈴鹿番 の 記者 から それらしい こと を 聞いた ことがある んだ。
Osoraku sō da to omou. Suzuka-ban no kisha kara sore rashii koto o kiita koto ga aru nda.
 probably that way is (quote) think (name)-watch of reporter from something like that thing (obj.) heard once did. (explan.)
“I think you’re probably right. I once heard something like that from a reporter covering Suzuka.”
 (PL2)

- *rashii* implies an element of inference or conjecture based on something seen or heard; *sore rashii koto* = “something that seems to be that” or “something like that.” The implication is that the reporter didn’t say Suzuka had the tape in so many words, but did say something suggesting that was the case.
- *kiita* is the plain/abrupt past form of *kiku* (“hear”), and *koto ga aru* after the past form of a verb implies “[I/someone] once [did the action]” → “I once heard from a reporter” → “a reporter once said.”

6 **Omori:** 一ヵ月 以内に 衆議院 は 解散する な。
Ikkagetsu inai ni Shūgiin wa kaisan suru na.
 1 month within House of Rep. as for will dissolve (colloq.)
“I’d say the House will dissolve within a month.” (PL2)

- a word indicating a timespan followed by *inai* means “within [that amount of time].”
- *Shūgiin* = “House of Representatives”—the lower house of Japan’s legislature, the National Diet.

(continued on next page)



- 7 **Kuruchi:** と い う こ と は、 解散 から 40日 以内に 総選挙 を しなければならない わけ だ から。
To iu koto wa, kaisan kara yonjūnichi inai ni sōsenkyo o shinakereba naranai wake da kara,
 (quote) say thing as for dissolution from 40 days within general election (obj.) must do situation is because
 "That means, since a general election must be held within 40 days of the dissolution, ..."
- *to iu koto wa* at the beginning of a sentence refers back to what has just been said like "Which is to say/Which means/That means ..."
 - *sō-* is a prefix that implies everyone/everything/the totality is included in the event/action/item; *sōsenkyo* refers to all of the seats in the House being contested at the same time → "general election."
 - *shinakereba naranai* is a "must/have to" form of *suru* ("do"), which here is actually completing the verb *senkyo* (a) *saru* ("do/have/hold an election").
 - *~ wake da* = "the situation is that ~"; *~ wake da kara* = "because the situation is that ~." The sentence continues to the next frame.

- 1 **Kuruchi:** 加治、おまえが 金バッジ を つけて 永田町 に来る の は 今年 の 暮れ あたり か?
Kaji, omae ga kin-bajji o tsukete Nagata-chō ni kuru no wa kotoshi no kure atari ka?
 (name) you (subj.) gold badge (obj.) attach/wear-and (place) to come (nom.) as for this year of end approx. time (?)
 "Kaji, as for your coming to Nagata-chō wearing a gold badge, will it be about the end of this year?"
 "You may be coming back to Nagata-chō wearing a gold badge by around the end of the year, Kaji."
 (PL2)

- Kuruchi:** なんて、そううまく は いかない かな? ハハハ
Nante, sō umaku wa ikamai kana? Ha ha ha
 (quote) that much/so well/easily as for won't go perhaps (laugh)
 "... but then again, maybe it won't go quite that easily, huh? Ha ha ha." (PL2)
- *omae* is used mostly by men with their peers and subordinates. Among friends and family it generally carries a feeling of familiarity—though it can also sound quite rough depending on tone of voice. When used with people other than acquaintances it feels quite rough.
 - *kin* = "gold," and *bajji* is from the English "badge"; *kin-bajji* here refers to a special lapel pin Diet members wear.
 - *tsukete* is the *-te* form of *tsukeru* ("attach," or when speaking of things attached to one's person, "wear"). The *-te* form here is being used to make a modifier for the next mentioned action, *Nagata-chō ni kuru* ("will come to Nagata-chō").
 - *Nagata-chō* is the district in Tokyo, southwest of the Imperial Palace, where the National Diet Building, Prime Minister's Residence, Diet members' offices, party headquarters, etc. are located.
 - *no* is a nominalizer that makes the preceding complete thought/sentence (*omae ga kin-bajji o tsukete Nagata-chō ni kuru* = "you will come to Nagata-chō wearing a gold badge") act as a single noun, and *wa* marks that noun as the topic of the sentence: "as for your coming to Nagata-chō wearing a gold badge, ..."
 - *atari* is also used to refer to a general geographical area ("vicinity"), but here it indicates a general time frame.
 - *nante* is a colloquial quotative form implying that what precedes it is somehow unworthy/ridiculous/silly. When it's at the beginning of a sentence like this it implies the speaker is just kidding/not serious in what he has just said, or that he thinks he may have spoken too boldly/optimistically/wisely.
 - *sō* here is a colloquial equivalent of *souma-ni* ("that much"). *Umake* (*wa*) *ikamai* is the negative form of *umaku iku* ("goes well/goes as desired"), and *souma-ni umaku iku* = "goes that well/goes that easily." Inverting *wa* adds emphasis.

- 2 **Kaji:** ま、今回 は 参加する だけ さ。
Ma, kōkai wa sanka suru dake sa.
 (interj.) this time as for participate only (colloq.-is)
 "Well as for this time, it's only to participate."
 "Well, this time I'm in it just for the experience." (PL2)

- Kaji:** とにかく 漕ぎ出した 船 だ。今 から 港 へ 戻る わけ にもいかん。
Tonikaku kogidashita fune da. Ima kara minato e modoru wake ni mo ikan.
 at any rate rowed out boat is now from harbor to return can't very well
 "At any rate, I've already rowed my boat out to sea. I can't very well go back to port now." (PL2)

- *ma* is a soft/gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see."
- *sa* gives assertive emphasis at the end of a sentence in informal speech, usually taking the place of *da/desu* ("is/are"); this use is mostly masculine.
- *kogidashita* is the past form of *kogidasu*, which can mean either "row out" or "begin rowing," here perhaps a little of both.
- *~ wake ni wa/mo ikanai* (here shortened to *ikan*) is an expression like "— is out of the question" or "can't very well ~."

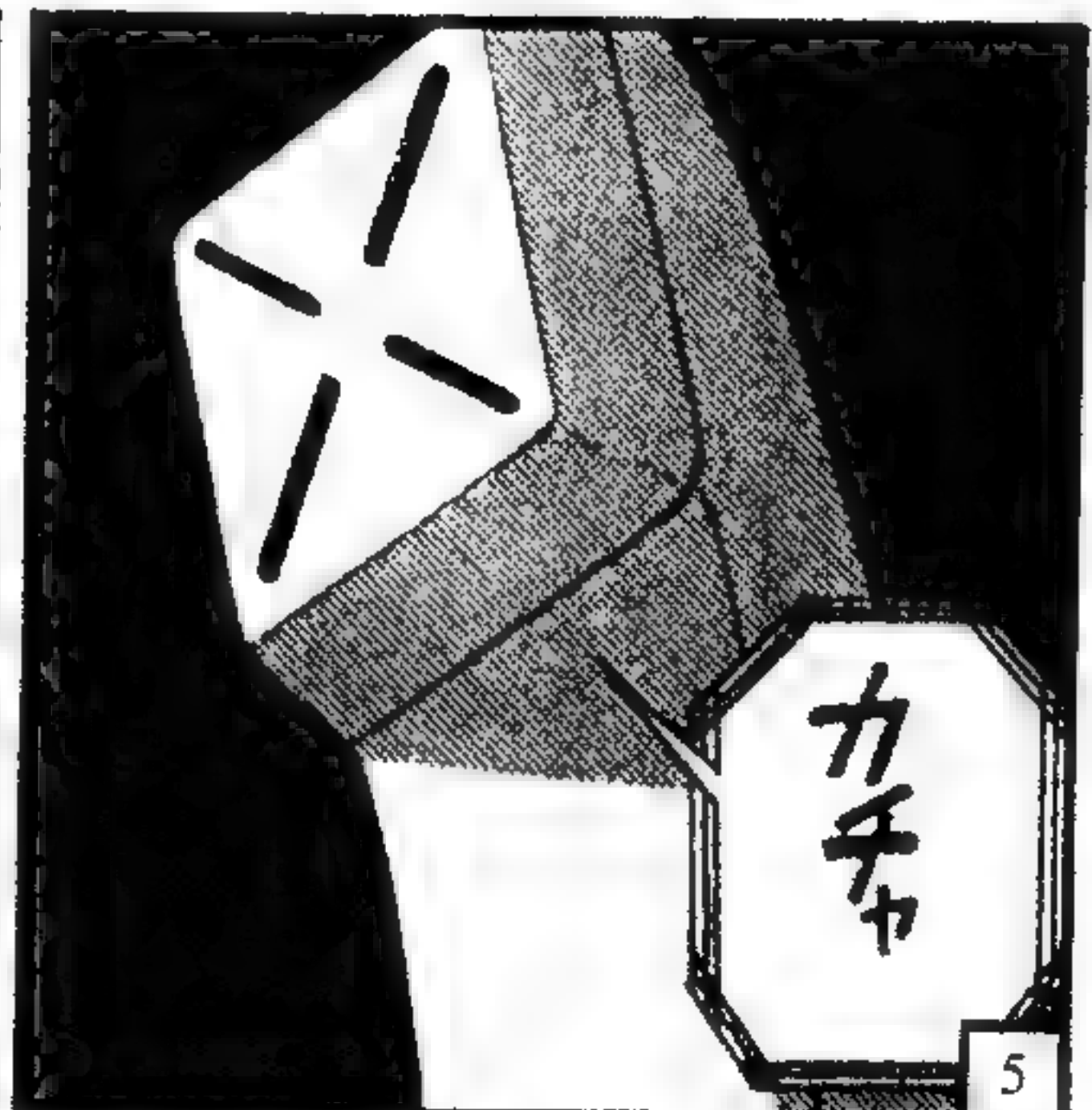
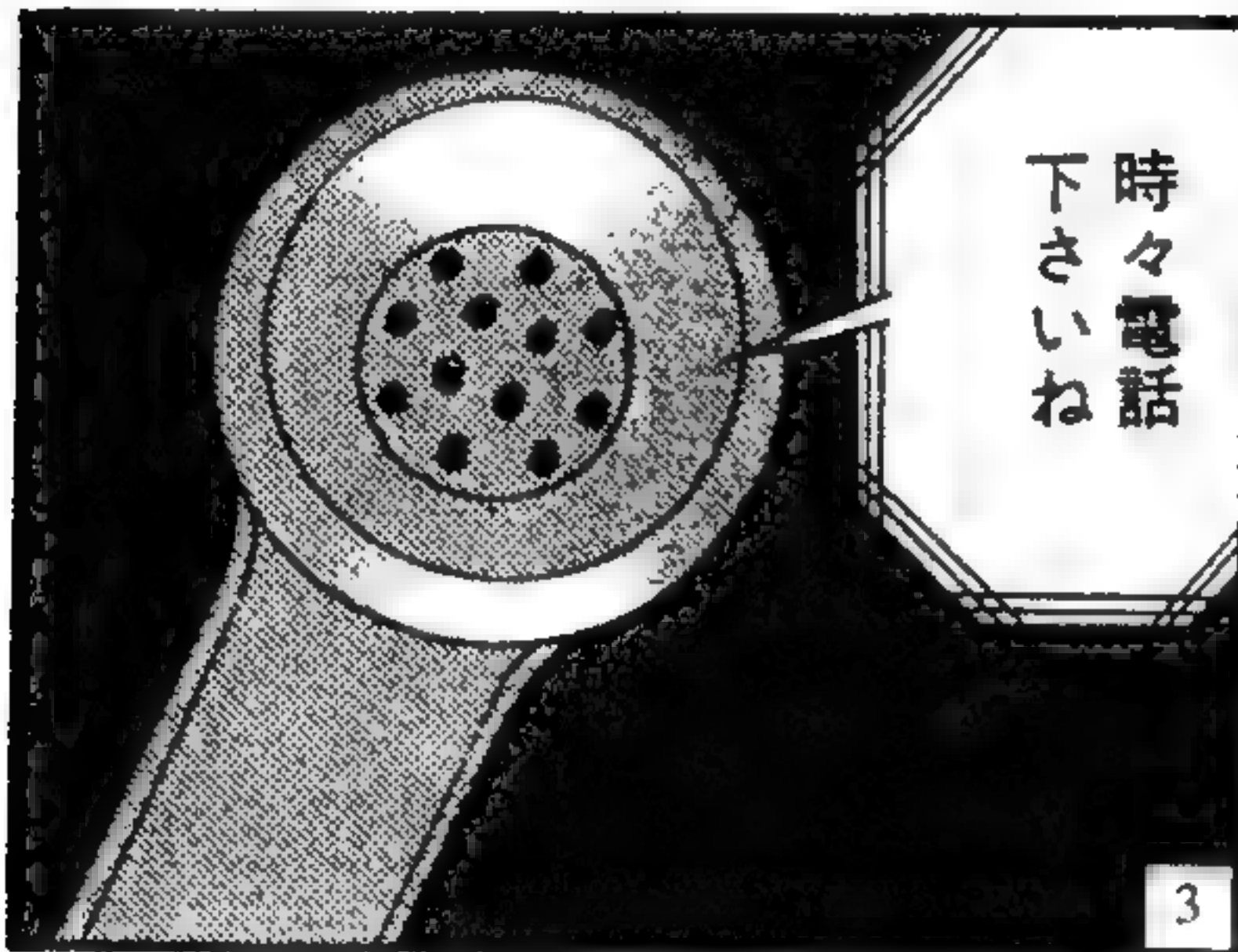
- 3 **Sound FX:** ガチャ
Gacha ("rattle" of picking up phone handset)

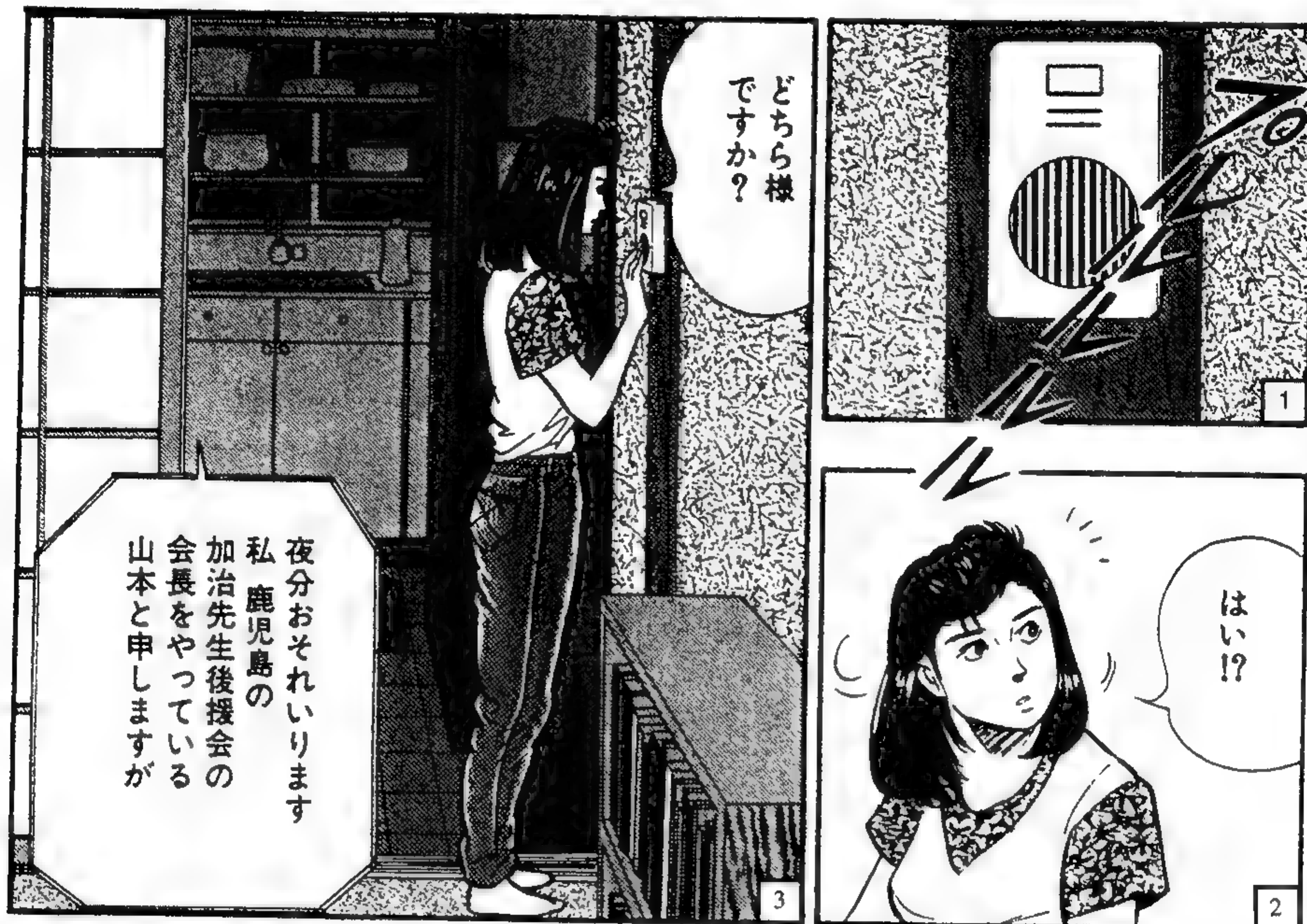
- Ichinoseki:** はい、一ノ関...
Hai, Ichinoseki...
 yes/hello (name)
 "Hello, this is Ichinoseki—" (PL3)

- *hai*, literally "yes," is often used as a "hello" when answering the phone.
- she would normally complete her sentence by saying *Ichinoseki desu ga*, but she recognizes Kaji's voice and stops short.

- 4 **Ichinoseki:** あ! 加治さん?
A! Kaji-san?
 (interj.) (name+hon.)
 "Oh, Kaji-san?" (PL3)

- *a!* expresses sudden recognition.
- in spite of being on intimate terms, she addresses him by his surname, with the polite suffix *-san*. Though we often think of *-san* as equivalent to "Mr./Ms.," calling him *Kaji-san* here doesn't sound anywhere near as stiff as calling him "Mr. Kaji" would.





1 Sound FX: プルルルルル
Pu ru ru ru ru ru
(beep/ring of intercom)

2 Ichinoseki: はい?!
Hai?!
“Yes?!” (PL3)

- *hai* is the standard response when someone is trying to get your attention, whether in direct speech, through an intercom, knocking on the door, etc.

3 Ichinoseki: どちら様 ですか?
Dochira-sama desu ka?
which-(hon.) is it?
“Who is it?” (PL4)

Yamamoto: 夜分 おそれいます。私、鹿児島 の 加治 先生 後援会 の
Yabun osore-irimasu. Watashi, Kagoshima no Kaji Sensei kōenkai no
late at night (apology) I/me (place) of (name) (title) election committee of
会長 を やっている 山本 と 申します が。
kaichō o yatte iru Yamamoto to mōshimasu ga.
chairman (obj.) am doing (name) (quote) am called/named but
“I’m sorry to bother you so late at night. My name is Yamamoto and I am the chairman of Mr. Kaji’s election committee in Kagoshima.” (PL4)

- *dochira* is literally “which direction/side, but just as *kochira* (“this direction/side”) and *sochira* (“your direction/side”) can be polite words for referring to people (“I/me/we/us” and “you,” respectively), *dochira* can be used as a polite interrogative pronoun for people, “who?” (i.e., it’s like *donata*, the polite equivalent of *dare*, “who?”). The honorific *-sama* or *no kata* is usually appended in such cases.
- *yabun* refers roughly to the time after dark but before the typical bedtime.
- *osore-irimasu* is the polite form of the PL4 verb *osore-iru*, which can express either gratitude (“thank you/you’re very kind/I’m much obliged”) or apology (“I’m sorry/I beg your pardon”) depending on the context. Here it is the latter.
- *wa*, to mark *watashi* (“I/me”) as the topic, has been omitted.
- *sensei*, most familiar as the word for “teacher,” is used as a term of address for a variety of people considered worthy of respect, including doctors, writers, and politicians.
- *-chō* is a suffix meaning “head/chief/leader,” and *kaichō* is the standard title for the head of any body/organization whose name ends in *-kai*: “chairman/director/president.”
- *yatte iru* is from *yaru* (“do”); *kaichō o yatte iru* is literally “am doing/serving as the chairman” → “am the head/chairman.”
- *Kagoshima no Kaji Sensei kōenkai no kaichō o yatte iru* is a complete thought/sentence (“[I] am the chairman of Mr. Kaji’s election committee in Kagoshima”) modifying *Yamamoto*, his name.
- *~ to mōshimasu* is a standard pattern for introducing oneself very politely. *Mōshimasu* is the polite form of *mōsu*, a PL4 humble verb equivalent to *iu* (“say/be called”). A humble verb shows respect for the listener or the person being discussed by humbling the speaker or the person doing the action.

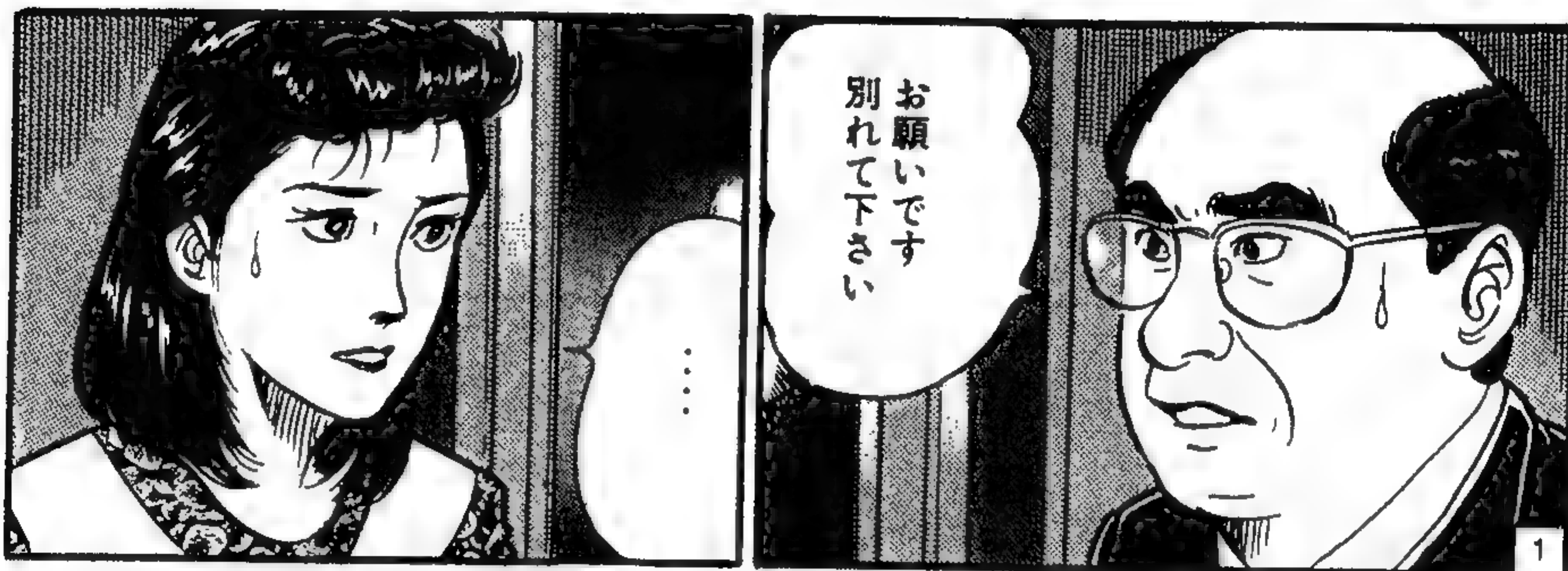
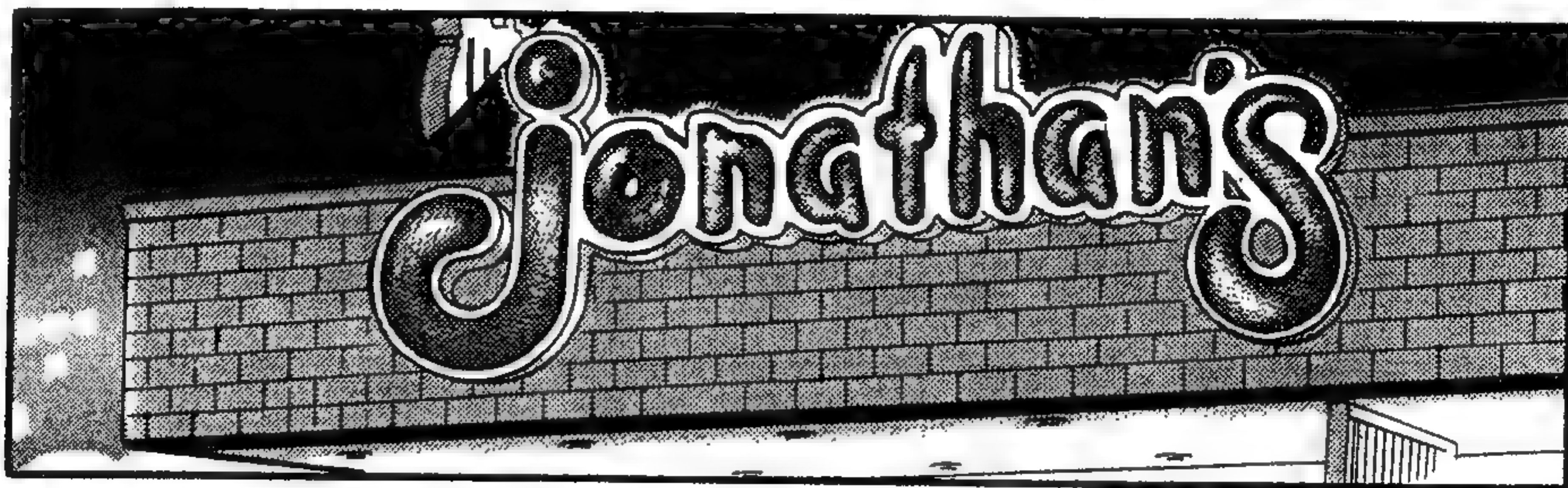
4 Sound FX: ガチャ
Gacha
(rattle of door latch as she opens door)

5 Nameplate: 一ノ関
Ichinoseki
Ichinoseki

Ichinoseki: どういう ご用件 でしょうか?
Dōiu go-yōken deshō ka?
what kind of (hon.)-business might be (?)
“What kind of business might it be?”
“What can I do for you?” (PL3-4)

Yamamoto: 加治隆介さん と おつきあい なさってます ね。
Kaji Ryūsuke-san to o-tsukiai nasattemasu ne.
(name-hon.) with (hon.)-relationship are doing/having (colloq.)
“I believe you are carrying on a relationship with Kaji Ryūsuke.” (PL4)

- *yōken* refers to a particular item/matter of business, not to business in general.
- *deshō ka?* literally makes a conjectural question (“might it be?/is it perhaps?”), but it’s often used merely as a way of adding a touch of politeness; it sounds a little less direct, and therefore more polite, than *desu ka?* (“is it?”).
- *tsukiai* refers to a “relationship/association” of some kind, ranging from a business relationship to a general social relationship to a romantic one. *O-tsukai nasattemasu* is a contraction of *o-tsukai nasatte imasu*, which is a polite, PL4 honorific equivalent of *tsukiatte iru* (“are socializing/carrying on a relationship”), from the verb *tsukiau* (“socialize/have a relationship”). *To* marks the person that the relationship is “with.”
- *ne* shows that he expects his listener to confirm/agree with his statement, like the English tag questions, “right?/isn’t it?/weren’t you?/I believe?”



1 Yamamoto: お願いです。別れて下さい。

Onegai desu. Wakarete kudasai.

(hon.)-request is separate please

"I beg you. Please break up with him." (PL3)

- *onegai* means "request" and adding *desu* makes it like "this is my request/this is what I ask." The expression can essentially be considered a polite and formal "please," so its meaning overlaps with the meaning of *kudasai*. The *o-* is actually an honorific prefix, but it is always used when making a request like this, even in informal speech.
- *wakarete* is the *-te* form of *wakareru* ("part/separate/break up"); *kudasai* after the *-te* form of a verb makes a polite request, "please [do the action]."

2 Yamamoto: 加治隆介さんはこれから日本の為に働いてもらわなければなりません。

Kaji Ryūsuke-san wa kore kara Nihon no tame ni hataraitte morawanakereba narimasen.

(name-hon.) as for this from Japan's sake/good for must have him work

"As for Kaji Ryūsuke, from now on we must have him work for the good of Japan."

"From this time forward, we need Kaji Ryūsuke to dedicate himself to serving his country." (PL3)

我が郷土の生んだ逸足です。

Waga kyōdo no unda issoku desu.

our hometown/district (subj.) produced talented person/prodigy is

"He is an exceptional talent produced by our home district."

"He is a man without peer in our district." (PL3)

これから選挙にうって出る人間にとって不倫の相手がいるということは

Kore kara senkyo ni utte deru ningen ni totte furin no aite ga iru to iu koto wa

this from election in take offensive person for adultery of partner (subj.) exists (quote) say thing/fact as for

致命的なマイナス要素です。

chimei-teki na mainasu yōso desu.

fatal/mortal minus/negative element is

"For a man who is about to take the offensive in an election, the fact that he has a mistress is a potentially fatal element."

"For a man who is about to make his political debut, having a mistress could be a lethal handicap." (PL3)

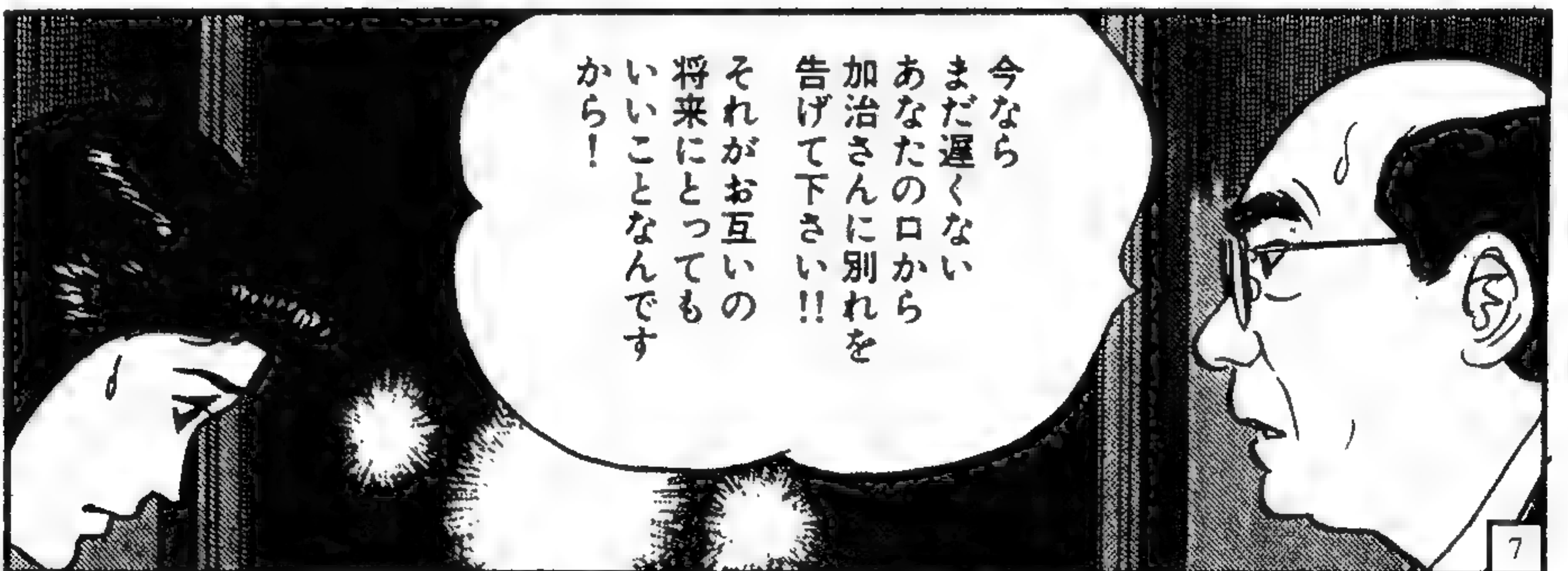
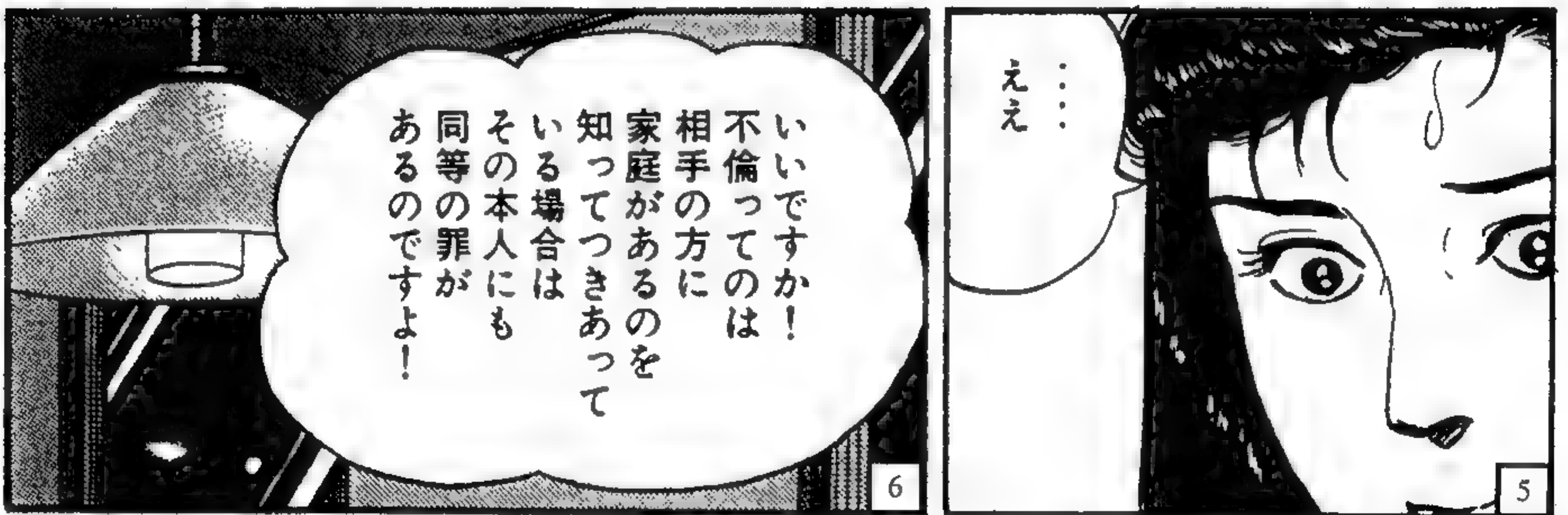
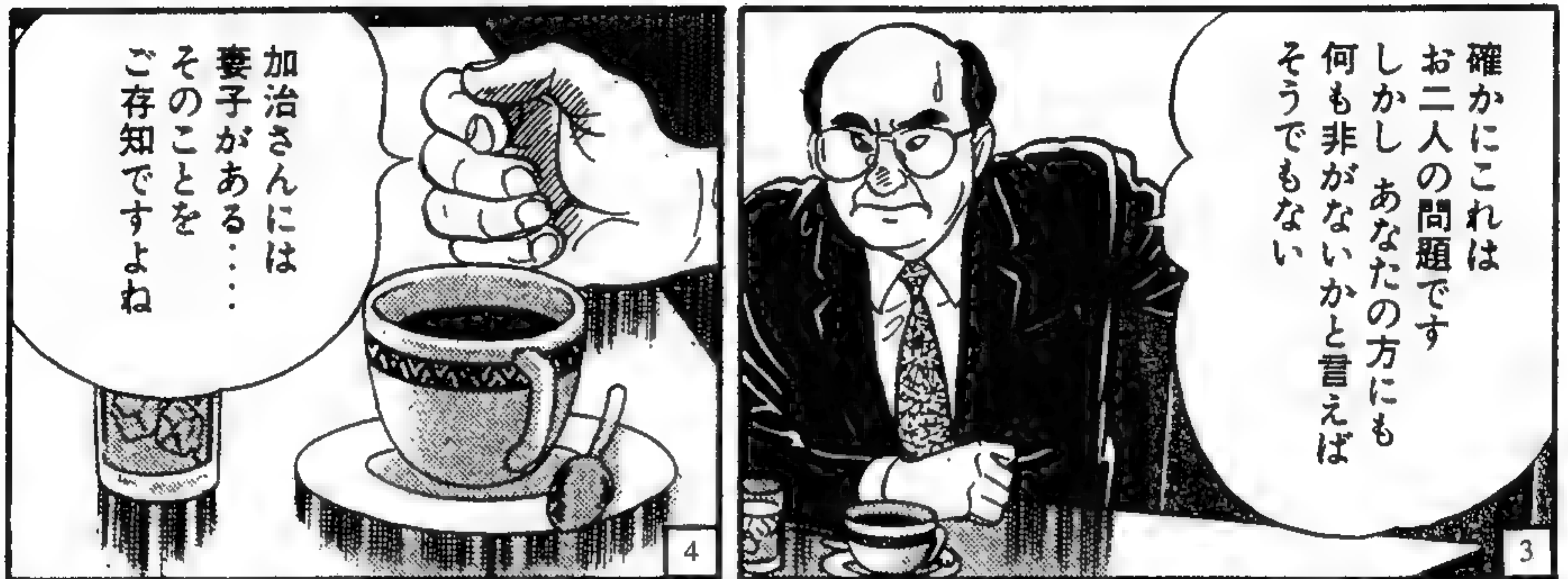
Yamamoto: 何卒その辺をわかって下さい。

Nanitozo sonohen o wakatte kudasai.

please/kindly that area/circumstance (obj.) understand please

"Please understand the gravity of the situation." (PL3-4)

- *kore kara* is literally "from this," meaning "from this time forward/starting now"; in some contexts *kore kara* plus a verb becomes an expression for "be about to do the action" (literally, "will/is going to do the action from this time").
- *no tame ni* often means "for the purpose of," but here it means "for the good/benefit of."
- *hataraitte* is the *-te* form of the verb *hataraku* ("work/labor"), and *morawanakereba narimasen* is the PL3 form of *morawanakereba naranai*, a "must/have to" form of *morau* ("receive"); a form of *morau* after the *-te* form of another verb implies having someone else do the action.
- *waga* comes from the classical *wa* ("I/me") + *ga* (equivalent to modern *no*), which makes it essentially the same as *watashi no* ("my"). But *waga* can be either singular or plural, "my" or "our." It has a somewhat "literary"/formal feeling.
- *kyōdo* refers to one's "native place" or "hometown/district/prefecture."
- *unda* is the plain/abrupt past form of *umu* ("bear/give birth to/produce"); *waga kyōdo no unda* is a complete thought/sentence ("our native district bore [him]") modifying *issoku* ("talented person"). In a modifying sentence, the subject is often marked with *no* instead of *ga*.
- *utte deru* = "stand forward/take the offensive"; it's used to mean "make one's debut" in a particular world (political/literary/academic/etc.) as well as to speak of entering a particular political race—here both meanings apply. *Kore kara senkyo ni utte deru* is a complete thought/sentence ("[he] is about to make his political debut/run in an election") modifying *ningen* ("person").
- *furin* literally means "immorality," and one of its most common uses is to speak of adulterous affairs.
- *aite* basically means "counterpart" (generally for animate things only) and can be used to refer to persons ranging from a "companion/mate/partner" to a "rival/opponent/enemy"; *furin no aite* = "partner in adultery," or from a male perspective, "mistress."
- *~ to iu koto wa* after a complete embedded sentence is like "as for the fact that ~, [it is . . .]" → "the fact that ~ is . . ."; the embedded sentence here is *furin no aite ga iru* ("[he] has a mistress") → "the fact that he has a mistress is . . ."
- *mainasu* is from the English "minus"; *mainasu yōso* = "minus element/negative element" → "drawback/disadvantage/handicap."
- *nanitozo* by itself can be equivalent to "please," but, like *dōzo*, when it's combined with the polite request form, *-te kudasai* ("please [do the action]"), it serves merely as emphasis.
- *sonohen* is literally "that area," often referring to the geographical area near some specific point: "the vicinity." But here it is being used more abstractly, to refer to "that circumstance."
- *wakatte* is the *-te* form of *wakaru* ("come to understand"), and *kudasai* makes a polite request: *wakatte kudasai* = "please understand."



1 Ichinoseki: テイ 兄
 Demo wakashi
 "But I..."

2 Yamamoto: そー は オカ ソー 太一 一太郎
 sou wa oka sou Taichirou Ichitarou
 that is for understand the person himself so it is ok
 関係 オカ 兄 弟 太一 一太郎
 kankei oka anai bōrai ga taichirou ni ichitarou
 unrelated thing only explain purpose come
 なる だ だ だ
 naru da da da
 nothing like how you think is strange
 "I know. No matter how you look at it, it's odd
 for a stranger like me to come to you in secret
 and ask a thing like this." PL3

Yamamoto: カ ー ー カ
 Wakashi ka qm shika nai
 but the way do must
 "But I had no other choice!" PL3

3 Yamamoto: 確かに これは お二人 の 問題 です。
 Tashika ni kore wa o-futari no mondai desu
 certainly/assuredly this is for two persons problem is
 "It's true that this is a matter for the two of you." (PL3-4)

しか あなたの方にも 何も非がない か と 言えば そうでもない
 Shika anata no hō ni mo nani ga nai ka to ieba sou demo nai
 but you side on also there is not any fault if say not necessarily so
 "But if one asks whether there is not any fault on your side, it's not necessarily so.
 "But you're not necessarily without fault, either." (PL3)

- Tashika ni ~ shideseu desu: "It is certainly/assuredly..." or "It is true/indeed the case that..."
- futari = "two persons/couple" he uses the honorific prefix o- because his listener is one of the two people he is referring to, so a future ~ is lectively like saying "you (with the two of you)"
- nani mo followed by a negative means "not anything" nani mo nai = "there is not anything/there is nothing" When one wishes to be more specific about what there is nothing of, the specific word is inserted in the middle nani mo shi ga nai = "there is not any fault/crime/blame"
- anata ni ka ni mo nani mo shi ga nai ka is a complete embedded question, "is there no fault on your side, too?"
- eba is a conditional "if/when" focus if not say but here meaning ask so marks what is asked "you ask, is there no fault on your side?"

4 Yamamoto: 加治さんには 妻子 がある。その を ご存知ですよ ね
 Kuji san ni wa shizō ga aru. sono o o shirai desu yo ne
 name-hon is to wife/child only to know that thing/acc obj obj know emph notice
 "Mr. Kuji has a wife and child. I believe you're aware of that." (PL4)

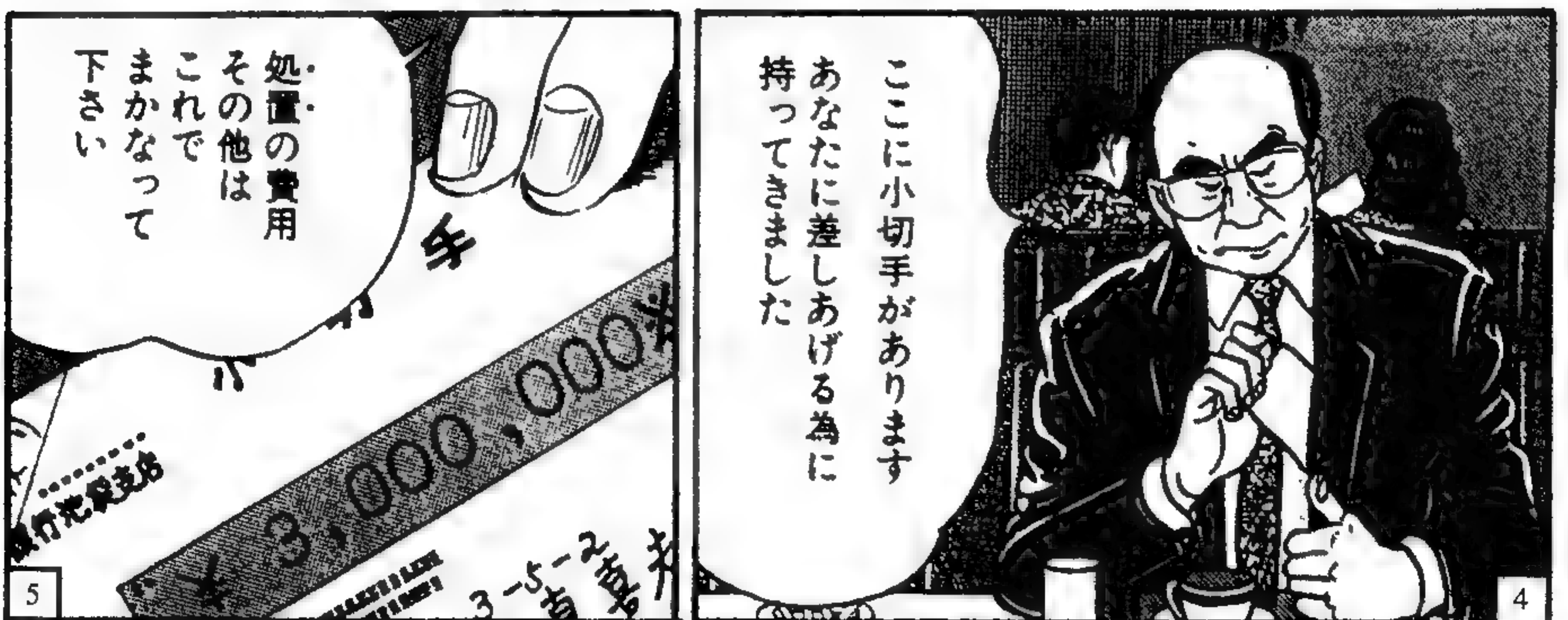
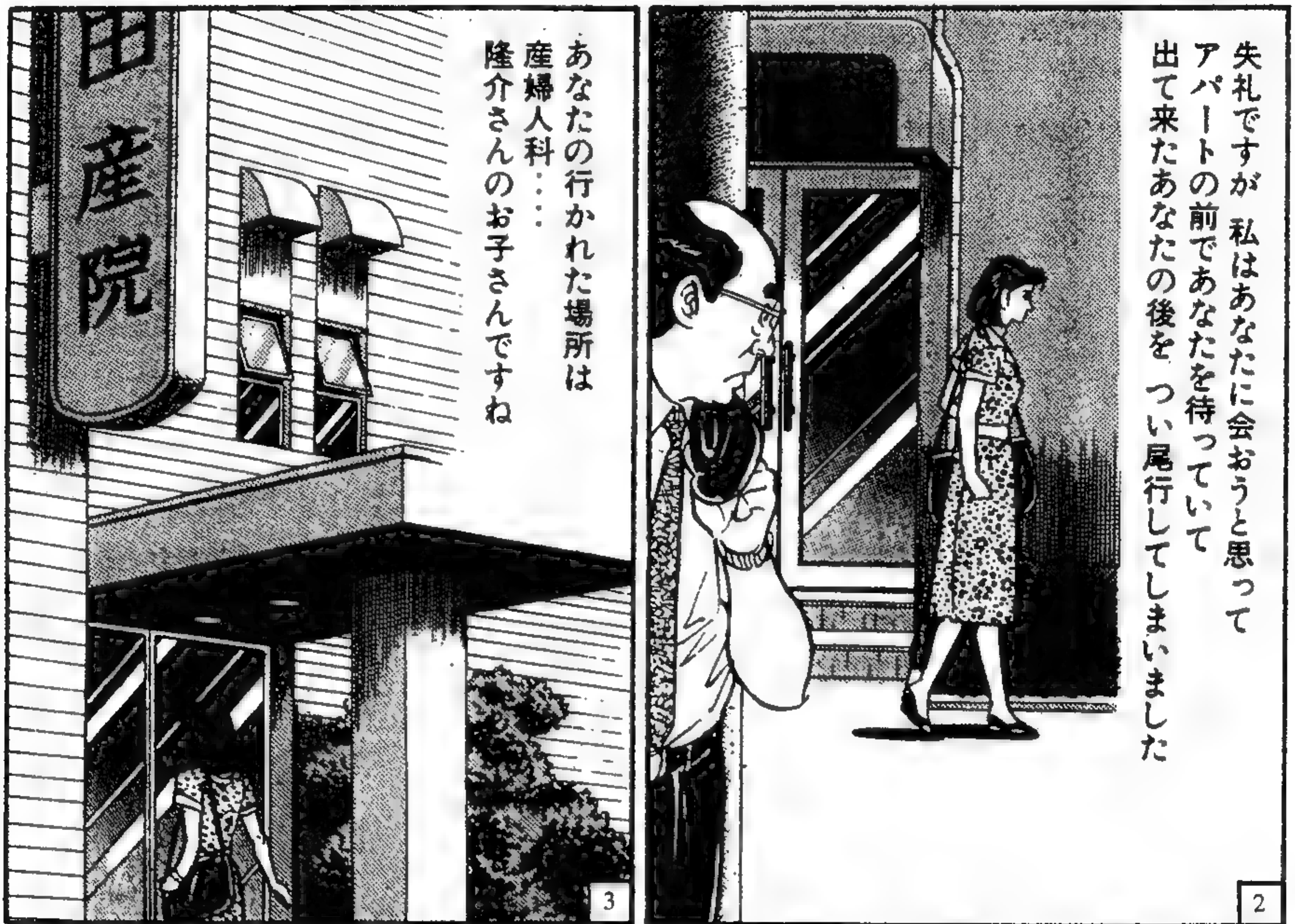
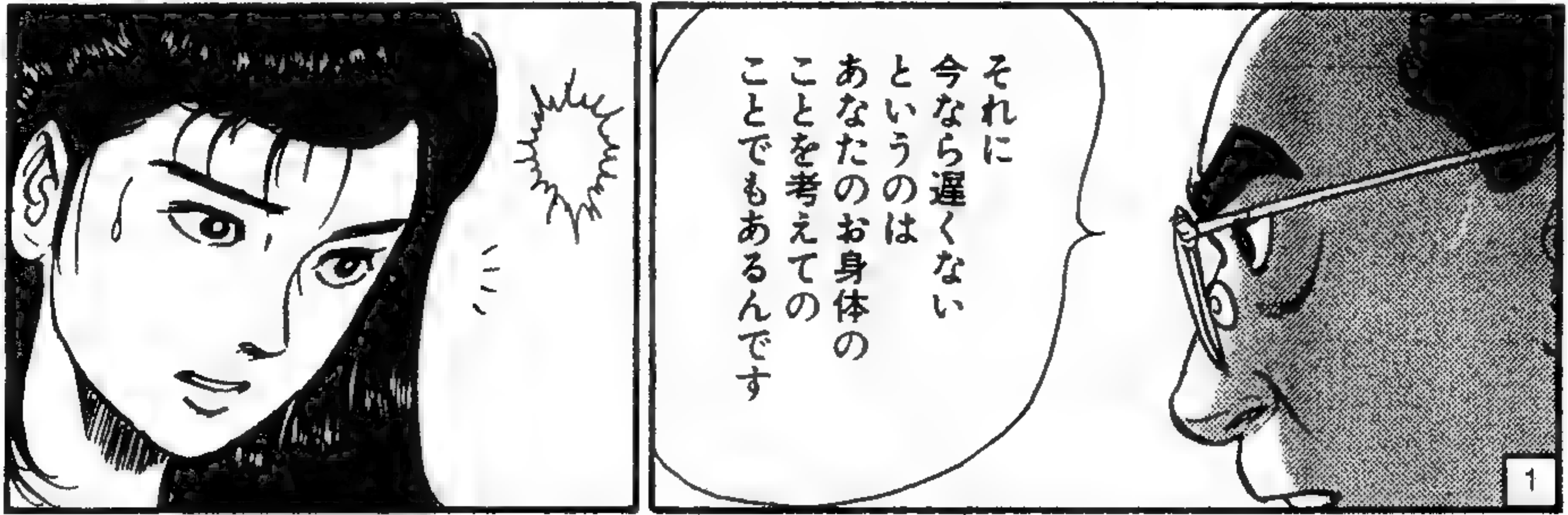
- normally wa is used to speak in the existence/presence of people or other animate being but sometimes wa is used with kinship terms
- go-samji shideseu is a PL4 honorific equivalent of shite iru "know"

5 Ichinoseki: ええ
 E
 "Yes..." (PL3)

* 2 is a less formal yes than hai, but it's still quite polite

6 Yamamoto: い ですか? 不倫 っ? の は 旦那 の おに 家庭 がある っ? ね
 ii desu ka? Fureni te wa wa wife ni he ni kaimon ga aru yo ne
 good/OK is it? adultery (quose) 'noun' as for partner of side on family (obj), existence, know obj, know and
 つきあってる 場合は その 本人 にも 同等の 罪 がある のです よ
 tsukiatteiru baai wa sono honten ni mo dōtō no tsumi ga aru no desu yo
 with obj as relationship situation as for that person herself in also spouse guilt obj exist obj know
 "You see, if you carry on an adulterous affair knowing that your partner is married, you yourself bear equal guilt." (PL3)

- ii desu ka: literally the question "is it good/OK?" but it's sometimes used whimsically when beginning an explanation (like "You see...") or an admonition (like "are you listening to me?" or "now listen here")
- te here is a colloquial equivalent of te ni ~ as in te ni after a noun: literally "as for what is stated" which is often just a fancy way of marking the topic ("as for...")
- baai is a nominalizer that makes a complete thought/sentence into a noun in kaimon ga aru "the partner has a family" as a single noun, O then marks that noun as the object of shite
- shite is the te form of shiru "know" the te form is here used to indicate the manner of the in-s mentioned action tsukiatte iru "is carrying on a relationship" from tsukau "socialize/have a relationship with" carry on a relationship knowing [the partner has a family]



4. Continued from previous page

- In the case of the *masu* form, the *te* particle is used to indicate the action. The particle *te* is used to indicate the action that the subject is doing. For example, in the sentence "I am going to the store," the particle *te* is used to indicate the action of going.

Yamamoto

もしもあなたがまだ生きていたら、ぜひともお話を聞きたいです。 (If you do it now, it is not too late. Please let him know how much you want to break up with him.) (P13)

それがお互いの将来にとってもいいことです。 (It is good for both of you in the long run.) (P1)

- *masu* is the polite form of *suru* (to do).
- *te* is the particle used to indicate the action. It is used to indicate the action that the subject is doing.
- *masu* is the polite form of *suru* (to do).
- *te* is the particle used to indicate the action. It is used to indicate the action that the subject is doing.

Yamamoto

でも、それはいいです。 (It is good for both of you in the long run.) (P1)

- *masu* is the polite form of *suru* (to do).
- *te* is the particle used to indicate the action. It is used to indicate the action that the subject is doing.
- *masu* is the polite form of *suru* (to do).
- *te* is the particle used to indicate the action. It is used to indicate the action that the subject is doing.

Yamamoto

出て来たあなたの後をついて、隠れていました。 (I could hear your garden, but I was standing far away from your apartment, intending to speak with you, and when you came out I quietly followed you.) (P1)

- *masu* is the polite form of *suru* (to do).
- *te* is the particle used to indicate the action. It is used to indicate the action that the subject is doing.
- *masu* is the polite form of *suru* (to do).
- *te* is the particle used to indicate the action. It is used to indicate the action that the subject is doing.

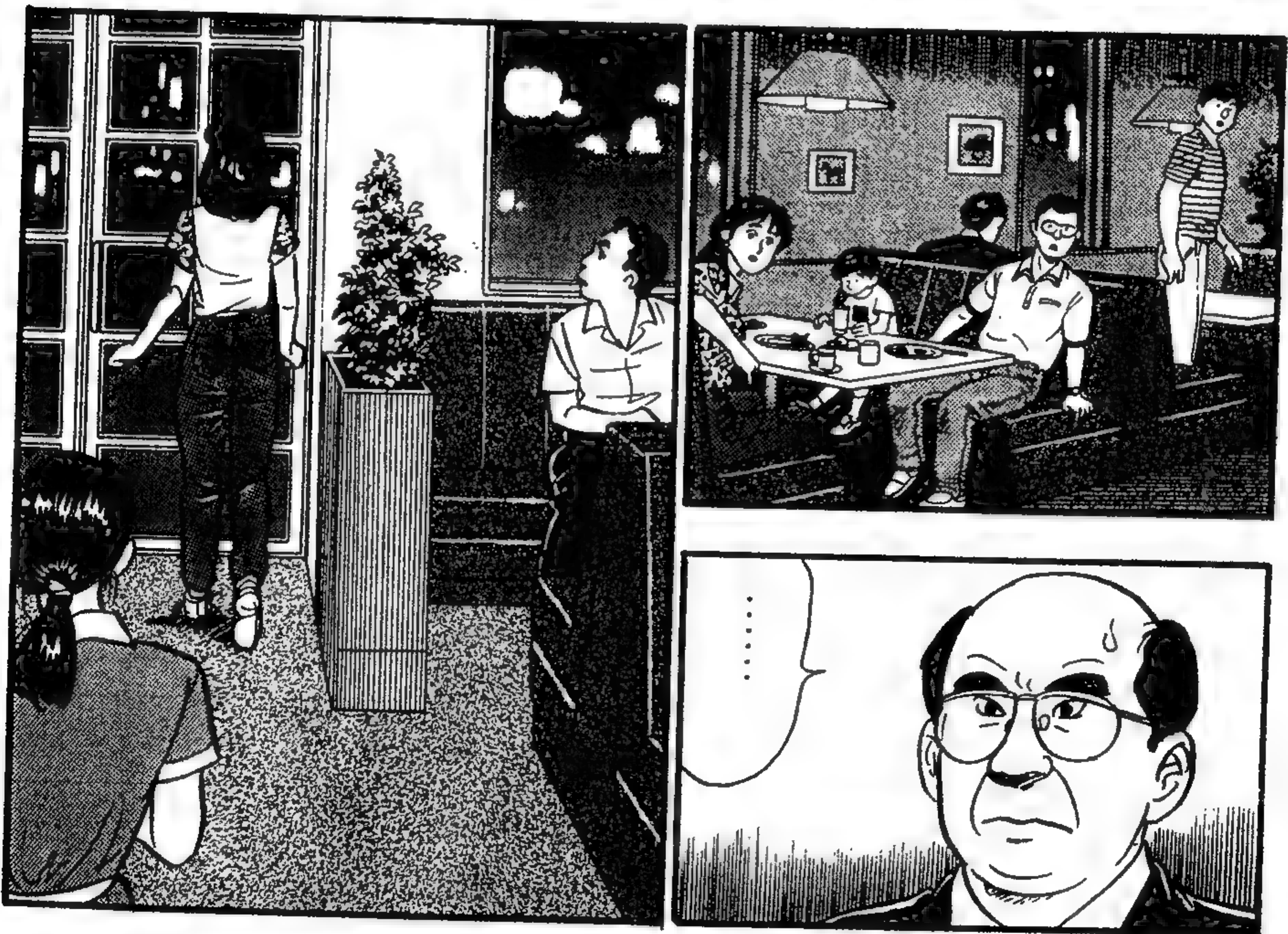
Yamamoto

あなたも、お話を聞きたいです。 (The place you went was no different from the place you went.) (P1)

Step

あなたも、お話を聞きたいです。 (The place you went was no different from the place you went.) (P1)

- *masu* is the polite form of *suru* (to do).
- *te* is the particle used to indicate the action. It is used to indicate the action that the subject is doing.



4 Yamanote

私にはチェックをここに持ってきました。あなたにあげるつもりです。どうぞ受け取ってください。
 Ichi to wa chekku o koko ni motte kite kimashita. anata ni ageru tsumori desu. douzo ukete kudasai.

"I have a check here. I brought it to give to you." (PL1)

- *sanjaguru* is a PL4 honorific equivalent of *ageru* ("give [to you]")
- *anata ni o mochi te kimasu* "bringing [something] to you" is a PL4 honorific equivalent of *agaru* "bring [something] to [you]"
- *sanjaguru tame ni* = "for the purpose of giving it to you."
- *mochi te kimasu* = "I brought [something] to you" (the PL4 past form of *agaru* "bring [something] to [you]" is *mochi te kimasu*)
- *carried and came* = "brought"

5 Yamanote

お金で何かの用にお使いになるのならば、ぜひともここに持って来てください。
 okane de nanika no you ni omoi ni naru no naraba, zehi tomo koko ni motte kite kudasai.

"Please use it to cover the costs of disposition and such."

"Please use it to take care of [things]." (PL3)

Check

小切手 銀行 池袋 支店

purify hidden

小切手 銀行 池袋 支店

小切手 銀行 池袋 支店

小切手 銀行 池袋 支店

- *okane* refers to the money/monies taken in deal with/taken care of/disposed a problem = "disposition"
- *mochi te kimasu* is the PL4 form of *agaru* "bring [something] to [you]" (the PL4 past form of *agaru* is *mochi te kimasu*)

1 Ichimaru

私にはどうも、あなたから聞いた話、それは私の自由な選択で、私はそれを決めた。
 watashi ni wa dōmo, anata kara kiita hanashi, sore wa watashi no jiyū na sentaku de, watashi ga keshimeta.

"We here do you get off, suggesting a thing like that. It's my own free choice whether I have the baby or not." (PL2-3)

Ichimaru

私にはどうも、あなたから聞いた話、それは私の自由な選択で、私はそれを決めた。
 watashi ni wa dōmo, anata kara kiita hanashi, sore wa watashi no jiyū na sentaku de, watashi ga keshimeta.

"We had right do you have to go digging into my private life?" (PL4)

- *watashi ni wa dōmo* is literally "in my case a little" and it's an expression for denigrating what the other person has said or has intended and it's used as a warning to the other person that it corresponds to "personally" (the PL4 form of *watashi ni wa dōmo* is *watashi ni wa dōmo*)
- *anata kara kiita hanashi* is "what you said" (the PL4 form of *anata kara kiita hanashi* is *anata kara kiita hanashi*)
- *jiyū na sentaku* is "free choice" (the PL4 form of *jiyū na sentaku* is *jiyū na sentaku*)
- *jiyū* = "freedom" and *watashi no jiyū* = "my freedom" = "my own free choice."
- *keshimeta* is the PL4 form of *kesu* "decide" (the PL4 form of *kesu* is *keshimeta*)
- *watashi ga keshimeta* is "I decided" (the PL4 form of *watashi ga keshimeta* is *watashi ga keshimeta*)
- *watashi ga keshimeta* is "I decided" (the PL4 form of *watashi ga keshimeta* is *watashi ga keshimeta*)

2 Ichimaru

これは私の個人的問題ですから、私は自分で決めます。
 kore wa watashi no jibun-teki na mondai desu kara, watashi jibun de keshimasu.

"This is a purely personal matter so I'll make up my own mind." (PL2)

- *watashi no jibun-teki na mondai* is "personal problem" (the PL4 form of *watashi no jibun-teki na mondai* is *watashi no jibun-teki na mondai*)
- *watashi jibun de keshimasu* is "I will decide according to my own wishes/using my own mind."

3 Ichimaru

私にはどうも、あなたから聞いた話、それは私の自由な選択で、私はそれを決めた。
 watashi ni wa dōmo, anata kara kiita hanashi, sore wa watashi no jiyū na sentaku de, watashi ga keshimeta.

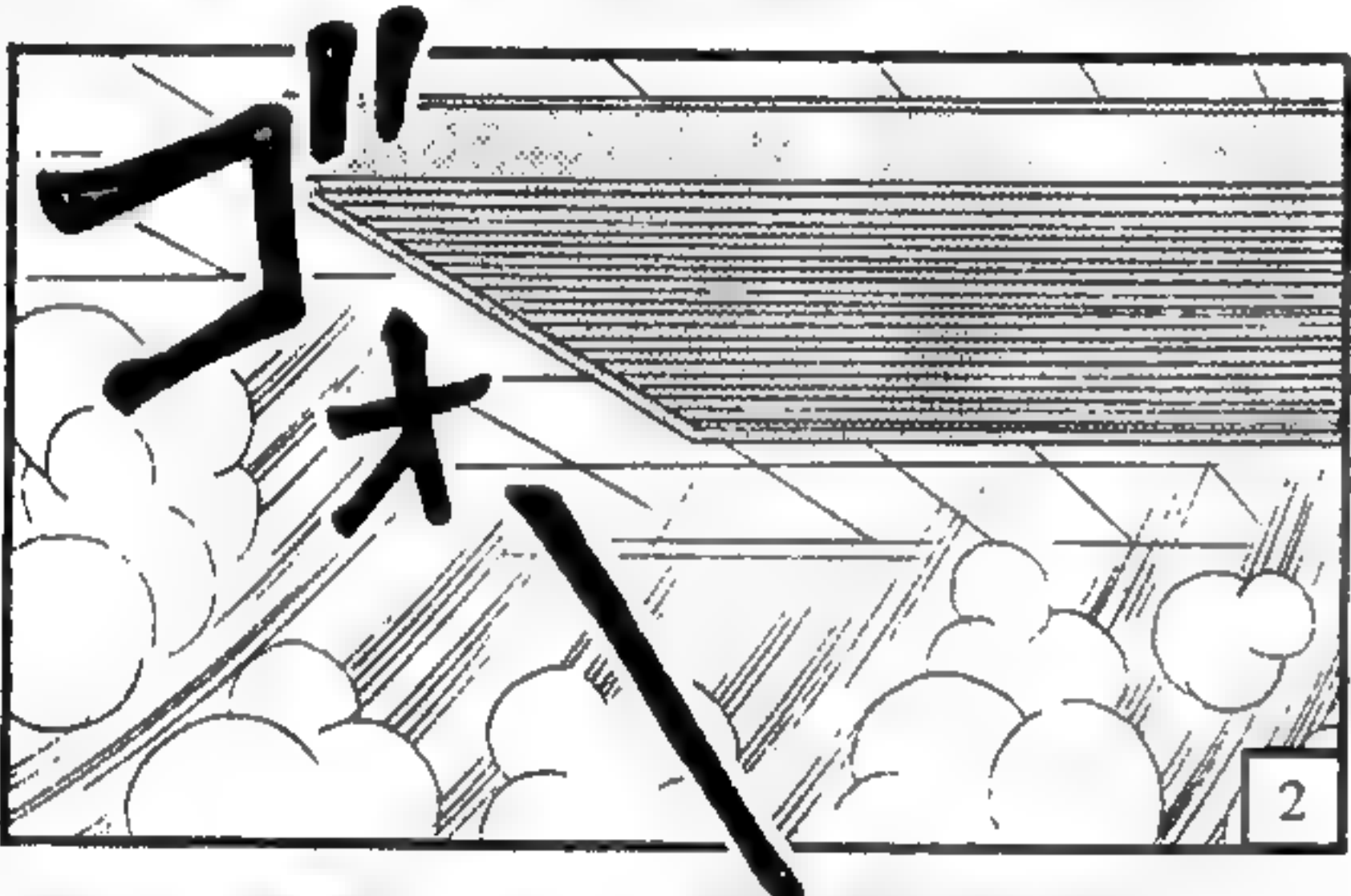
"I brought you..." (PL3)

- *watashi ni wa dōmo* is literally "in my case a little" and it's an expression for denigrating what the other person has said or has intended and it's used as a warning to the other person that it corresponds to "personally" (the PL4 form of *watashi ni wa dōmo* is *watashi ni wa dōmo*)
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Sawayaka Sandā
Mr. Fresh
Thunder
 by 丹波鉄心

さわやか
サンダー
 TANBA TESSHIN



1 Boss: 今日 も 暑い な。エアコン 付けてくれ!
 Kyō mo atsui na. Eakon tsukete kure!
 today, also is hot (colloq.) a.c. turn on-(request)
 "It's hot again today. Turn on the air conditioner, will you?" (PL2)

Worker: はい!
 Hai!
 yes
 "Yes sir!" (PL3)

Sound FX: ピッ
 Pi!
 Dit (effect of pushing button on controller)
atsui, when written with the kanji 暑い, refers to "hot weather."
eakon is an abbreviated form of *eakondishonā*, the full katakana rendering of the English "air conditioner."
tsukete is the *-te* form of *tsukeru* ("turn on"); *kure* after the *-te* form of a verb makes an informal/abrupt request or gentle command, "(do it), please /(do it), will you?" Requesting/commanding with *-te kure* is masculine.

2 Sound FX: ゴォー
 Gō
 Vrrrrrrr (sound of blower coming on)

3 Sound FX: パッ
 Pa! (effect of sudden change/transformation)

Sound FX: ボロ
 Boro (effect of tattered/ragged appearance)

Worker: アレ?!
 Are?!
 (interj.)
 "What the...?" (PL2)

Worker: イヤ〜、何 よ、これ〜?
 Iyā, nani yo, korē?
 (exclam.) what (is-emph.) this
 "Oh, no-o, What is this?" (PL2)

Boss: 切りかえ を 間違えた な。
 Kirikae o machigaeta na.
 switch/switching (obj.) made mistake (colloq.)
 "You switched it to the wrong position, didn't you?" (PL2)

- *boro* = "rag," and *boroboro* refers to the condition of being badly worn out and in disrepair: "ragged/tattered/crumbling." Using *boro* as an FX word expresses the fact that they're now dressed in tattered rags.
- *are?* is an interjection of surprise/bewilderment/confusion: "Huh?/What?/What's that?"
- *iyā* is an interjection/exclamation that expresses one's distaste or disgust.
- a question word plus *yo* can make an informal question in colloquial speech: *kore (wa)-nani yo* = "what is this?" (the syntax is inverted).
- *kirikae* is the noun form of the verb *kirikaeru* ("switch/change"); the noun can refer either to the physical switch or to the act of switching.
- *machigaeta* is the plain/abrupt past form of *machigaeru* ("err/make a mistake") *Kirikae o machigaeru* = "err in switching" "switch to wrong setting/position."

4 Worker: えっ?! ああっ!!
 E?! Ā!
 "What?! Oh, no!"

- *e?!* expresses surprise; *ā!* expresses dismay.

5 Controller: 冷ほう 暖ほう 貧ほう
 Reibō Danbō Binbō
 Cooling Heating Poverty

- the gag is based solely on the fact that *binbō* ("poverty") ends with the same sound as *reibō* ("cooling/air conditioning") and *danbō* ("heating"). Using all kanji would weaken the parallel because, though the sound is the same, the kanji for *bō* are different (冷房, 暖房, and 貧乏, respectively).

Sawayaka Sandā
Mr. Fresh
Thunder
 by 丹波鉄心

さわやか
サンダー
 TANBA TESSHIN



OL: あら 残業?
 Ara zangyō?
 (interj.) working late
"Oh, you're working late?" (PL2)

Newcomer: ええ けっこう かかりそう で。
 Ee kekkō kakari sō de.
 yes quite a bit seems will take/require because
"Yeah, it looks like it's going to take quite a while yet." (PL2)

- *ara* is a feminine interjection showing surprise, "oh! oh! oh my! hey!"
- *zangyō* (literally, "remaining work") implies working late in order to finish a job that didn't get done during regular work hours.
- *kakari sō* is from *kakaru* ("[something] takes/requires," here implying "takes/requires time"), the *sō* (*da/desu*) ending of a verb implies "it seems/looks/feels like [the action will occur]." *Kekkō kakaru* = "takes/will take quite a bit of time."

2 **OL:** ここね 一人で 残業してると出るのよ。
 Koko ne, hitori de zangyō shiteru to deru no yo.
 here (colloq.) by oneself when working late appears (expl.) (emph.)
"At this place, when you're working late, [he/it] appears, you know."
"When you're working late all alone, he appears, you know..." (PL2)

Newcomer: ええ...? やめてくださいよ。
 Ee...? Yamete kudasai yo.
 what stop/quit please (emph.)
"Wha-a-at? Oh, please don't do that." (PL3)

- *zangyō shiteru* is a contraction of *zangyō shite iru* ("is/are working late"), from the verb, *zangyō suru* ("work late"). *To* after a non-past verb can make a conditional "if/when" meaning.
- *deru* ("comes out/appears") here and in the next panel implies "a ghost appears"—or at least that's the natural conclusion for us and the salaryman to draw from the way the OL says it. But since a double meaning is intended, we can't say that in our final translation.

3 **OL:** 本当に 出るのよ。
 Hontō ni deru no yo.
 really appears (explan.) (emph.)
 先代の 社長のお母様の
 Sendai no shachō no okāsama no
 previous co. pres.'s mother's
"He really appears. The former president's mother's..."

Newcomer: れっ... 霊... ですか?
 Rei... rei... desu ka?
 (stammer) spirit/ghost is it?
"G-ghost?" (PL3)

- *sendai*, literally "previous generation" is used for speaking of the last, and now deceased, proprietor/master/head of household. In this case it refers to the former *shachō* ("company president").
- *rei* = "soul/spirit," especially of the dead, so it's often equivalent to "ghost."

4 **OL:** 孫が!
 Mago ga!
 grandchild (subj.)
"...grandson!" (PL2)

Shachō: やあ、 残業 かね?
 Yā, zangyō ka ne?
 (greeting) working late (?)
"Hi there, working late, are you?" (PL2)

Newcomer: 今の 社長 じゃないですか!!
 Ima no shachō ja nai desu ka!!
 now of co. pres. is it not?
"It's our current president!" (PL3)

- asking with *ka ne* is mostly reserved for superiors talking to subordinates.
- *ja nai desu ka* literally asks "is it not?/was it not?"—but it's a rhetorical question that actually makes a fairly strong assertion.

Computer Corner

(continued from page 57)

start your search for an Internet service provider (ISP), check out the maps in the back of each issue. In addition to the maps, there are charts with contact, service, and contract information about Japanese ISPs.

One of the neat features of Japanese computer magazines is that they often come with CD-ROMs full of useful programs. Though the indices are in Japanese, most of the programs are in English. In addition to freeware, shareware, and demo programs, you'll find system and application updates.

Be prepared to spend a lot of money to use the Internet in Japan. Generally, your ISP will charge you from ¥2,000 to ¥3,000 yen per month for an unlimited amount of connect time. Many ISPs now offer the option of buying a year of service for between ¥20,000 and ¥25,000. Thus far, the charges are close to what you'd pay in the United States for a good ISP. The *hidden* charge has to do with what you will pay NTT for time spent online—there is no such thing as a free local call in Japan.

When you shop for an ISP, remember that geographic proximity to your connection point is more important than the monthly ISP charges. Recently NTT created *Terehōdai*, a series of discount plans for computer users. The monthly fee for *Terehōdai* ranges from ¥1,800 to ¥3,600, depending upon the distance between your phone and the ISP you are dialing into. As a subscriber you will be able to access your ISP for as many hours as you want, provided they are between 11 PM and 8 AM. Basically, *Terehōdai* is a flat-rate plan which allows *otaku* (computer geeks) to surf the Internet while everyone else is asleep. There are *Terehōdai* plans for ISDN users, but they are more expensive.

Be Prepared!

If you are going to buy a computer and take it with you to Japan, make sure that everything works before you get on the plane. Assume that *you* will be the new computer guru and buy a few books relating to the Internet and the programs that you plan to use the most. Sign up for a subscription to your favorite computer magazine. Locate FAQs relating to the programs you own. Also, make sure your Internet software works before you go to Japan.

Erik Kassebaum is an anthropologist and WWW developer who lives in Northern California (<http://rpnet.net/~erikkass/>).

SEKAI 4KOMAKA KEIKAKU

世界4コマ化計画 The 4-Panel World Plan

by 畠山コンツェルン / Hatakeyama Konzern

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Agent: どう ですか 社長さん この ビル なんかな?
Dō desu ka shachō-san kono bīru nanka?
 what/how is so pres.(them.) this building a thing/place like
 "What do you think, sir? How about this building?" (PL3)

Agent: できたばかりで まだ ほか の 会社 も 入ってません よ。
Dekita bakari de mada doko mo kaisha mo haittemasen yo.
 completed just is-and subject where of company even not entered/moved in emph.
 "It's just been completed, and no other company has moved in yet." (PL3)

- *dō desu* asks 'how is it?' in the sense of 'what do you think of it?' coming from a salesperson/agent it essentially asks whether the listener is interested in purchasing/renting
- *nanka* is a colloquial *nanka* ('something/somewhere/somewhere like'), here essentially functioning to mark the topic, like *yo* 'as for'. The syntax is inverted: normal order would be *kono bīru nanka dō desu* 'as for this building, what do you think/how about it?'
- *dekita* is the plain/abrupt past form of *dekiru* 'be completed', and *bakari* after a past verb incurs the action occurred 'just now/very recently'
- *haittemasen* is a contraction of *haite imasen*, the PL3 negative form of *haite iru* 'has entered/moved in', from *hairu* 'enter/move in'.

2) **Shachō:** あの 中 が 離れてる の は 何 なのかな?
Ano naka ga hanareteru no wa nani nano kana?
 that middle only is separated part as for what explain
 'As for that part where the middle is separated, what's the explanation for that?'
 "What's with that gap in the middle?" (PL2)

Agent: え?
E?
 huh/what?
 "What?" (PL2/3)

- *hanareteru* is a contraction of *hanarete iru* ('is separated'), from *hanareru* 'separate/become separated'
- *no* here is like 'part' since it's modified by the complete thought/sentence *naka ga hanareteru* 'the middle is separated' > 'the part where the middle is separated' and 'that' modifies the combination, making it 'that part where the middle is separated', and *no* marks the whole thing as the topic – as for that part where the middle is separated
- *nano kana* after a verb or *nani nano ka* after a noun or question word asks for an explanation. Asking a question with *kana* is mostly reserved for persons whose social status is higher than the listener

Agent: ああ、あれ ですか?
Aa, are desu ka?
 (interj.) that is it?
 "Oh, that?" (PL2)

Agent: この ビル の す す が 縁起をかついで 4階 を 除いた んです。
Kono bīru no sasu ga enjiki o katsuide yonnan o nozokite imasu.
 the building of owner lucky acted on superstition-reason, 4th floor 'obj. omitted' explain
 "The owner of the building is superstitious, so he left out the 4th floor." (PL3)

Sound FX: ビュウウウ
Būuuu
 effect of strong, howling wind)

- *ōwā* is from the English "owner."
- *enjiki o katsuide* is the *te* form of *enjiki o katsu*, which means to do certain things in order to gain good luck and avoid ill-fortune in order to escape bad luck > 'be superstitious/act according to superstition'. The *te* form is being used to indicate the reason for the near mentioned action, *nozokite*
- four is considered an unlucky number in Japan because one of its pronunciations is *yū*, a homonym for 'death'
- *nozokite* is the plain/abrupt past form of *nozoku* 'leave out/omit'. *ka* in *desu ka* shows he's offering an explanation.

4) **Shachō:** ええ、いなか 風が 揺れてる かな?
Ee, inaka kaze ga yureteru kana?
 all right/safe (explan.+?) is swaying (reason)
 "Are you sure it's safe? I can see it swaying." (PL2)

Sound FX: ザワザワ
Zawazawa
 effect of strong, howling wind)

Sound FX: ゑ
Ee
 effect of swaying/swaying

Agent: ええ、いなか 風が 揺れてる かな?
Ee, inaka kaze ga yureteru kana?
 all right/safe because all right/safe + emph.
 "It's an auspicious design, so you needn't worry." (PL2)

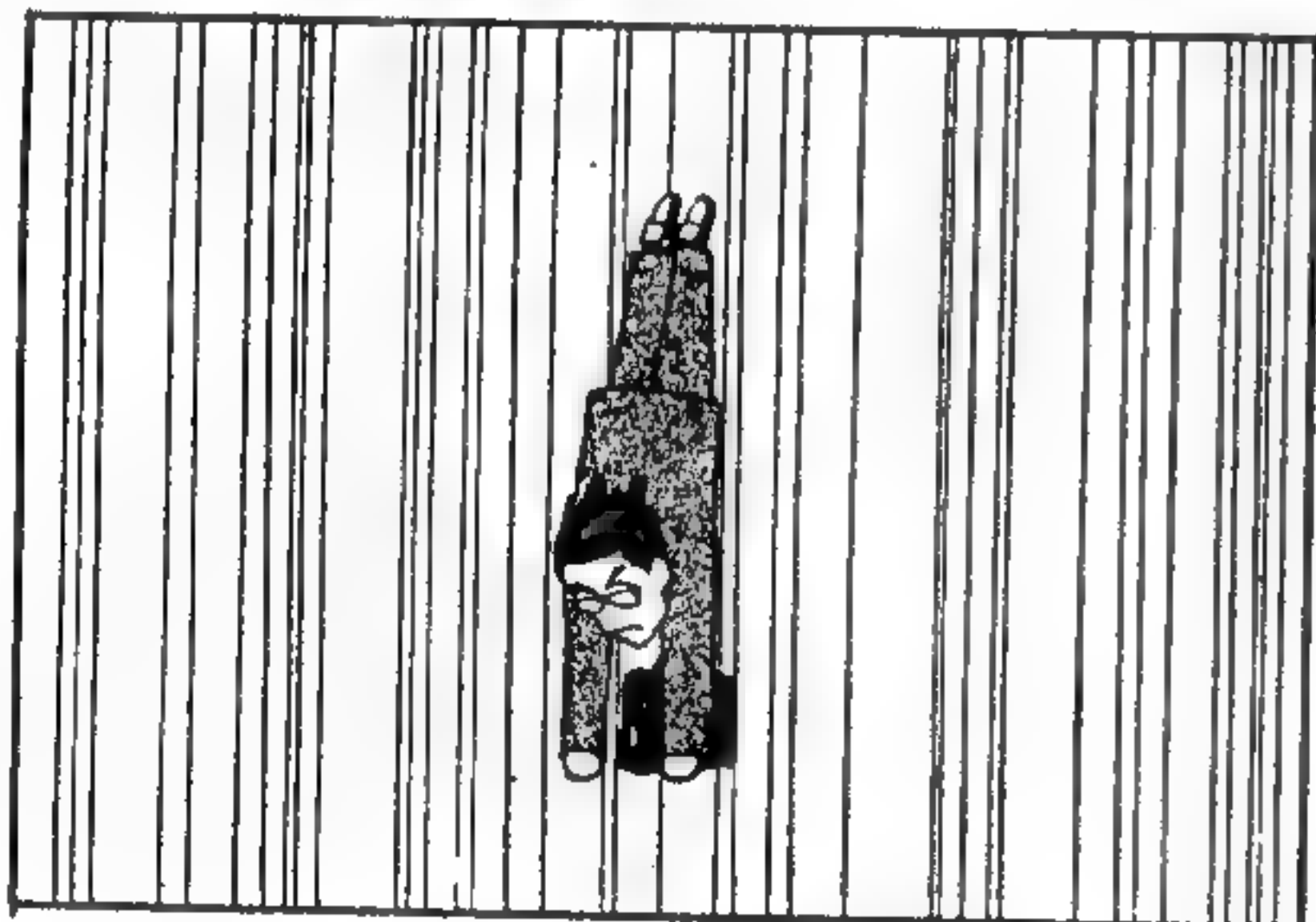
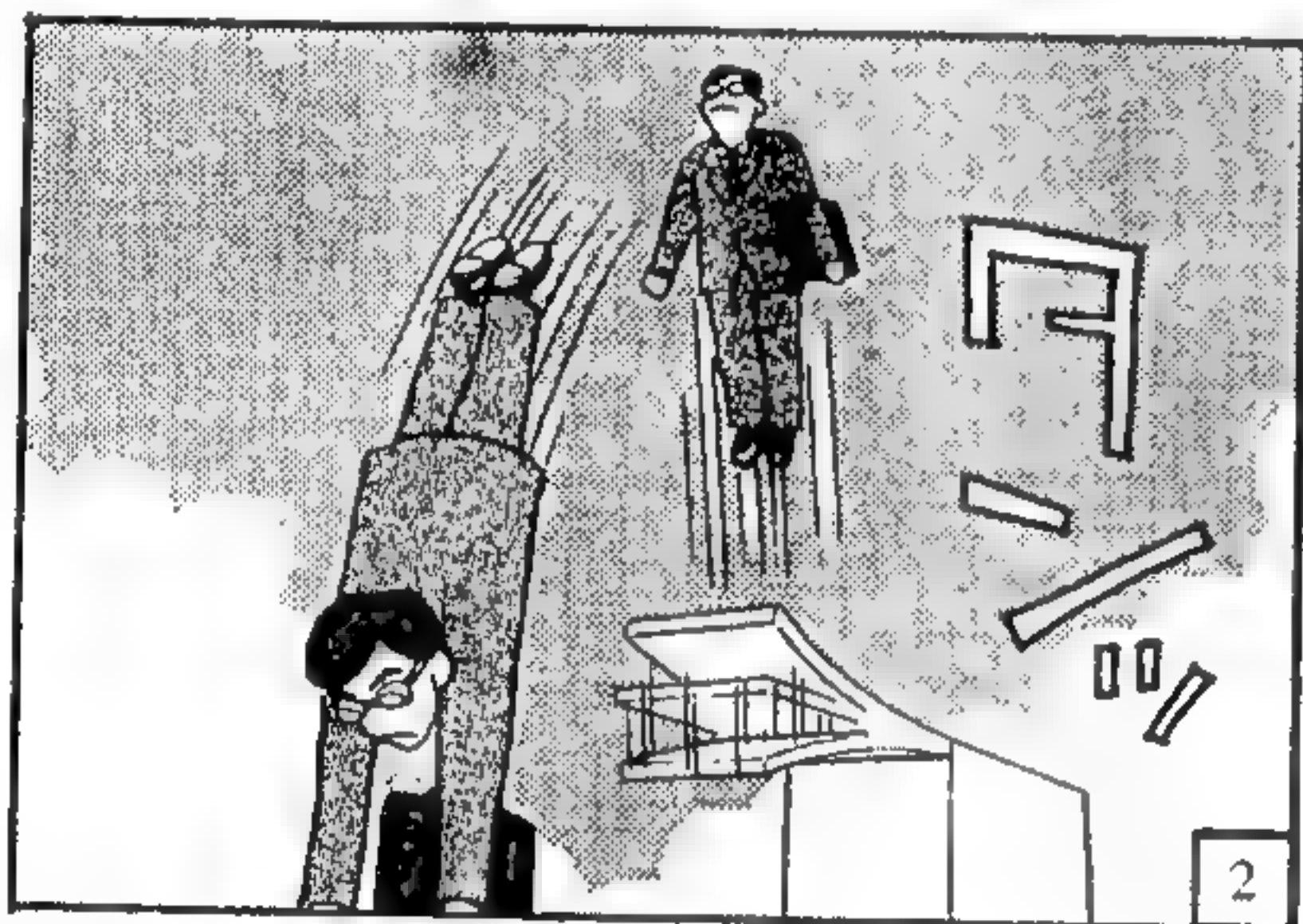
- *daizōshu* means 'all right/OK' in the sense of 'safe and secure/no cause to concern'. *daizōshu desu ka* is often used to reassure the listener, like "don't worry."
- *yureteru* is a contraction of *yurete iru* 'is rocking/swaying', from *yureru* ('rock/sway')
- the syntax is inverted; normal order would be *yureteru kana daizōshu na no kana?* *Kana* is most familiar as a word for 'but', but its actual function is to mark the preceding as background information for what follows. In this case it essentially marks *yureteru* as the reason why he asks whether it's safe
- *ee* represents rocking or swaying gently, elongating it as *ee-ee* suggests the rocking/swaying has a particularly large motion.
- *enjiki go* is an expression for 'is auspicious/a sign of good luck'. The opposite is *engi go warui*, 'is inauspicious/bad luck'. The agent would have him believe that avoiding the bad luck number four compensates for any accompanying loss in structural integrity

SEKAI 4KOMAKI KEIKAKU

世界4コマ化計画

The 4-Panel World Plan

by 島山コンツェルン / Hatakeyama Konzern



1 **Sound FX:** スチャ
Sucha
(effect of firmly adjusting glasses)

Salaryman: ムッ、そろそろ だな。
Mu! sorosoro da na.
(interj.) soon/by and by is (colloq.)
“Mmm, it’s about time, I guess.” (PL2)

- *sorosoro* literally means “slowly/gradually/by and by,” but *sorosoro da/desu* is frequently used to mean “it’s about time/it’s getting to be time [for something].”
- *na* is used as a kind of self-check/confirmation when speaking/thinking to oneself: “that seems to be the case, doesn’t it?”; “yes, it really is so, isn’t it?”; “that’s the way it is, I guess.”

2 **Sound FX:** タンッ
Tan!
(effect of bouncing on diving board)

3 **Announcer:** とびこみ 乗車 は やめて 下さい。
Tobikomi jōsha wa yamete kudasai.
diving boarding as for stop/quit please
“Please stop diving-style boarding.”
“Please refrain from diving onto the train at the last second.” (PL3)

とても 危険 です。
Totemo kiken desu.
very/highly dangerous is
“It is extremely dangerous.” (PL3)

Sound FX: ルルルルルルル
Ru ru ru ru ru ru ru
Rri-i-i-inng (sound of bell warning that train is about to depart)

Sound FX: ドカッ
Doka!
Wham! (sound of man bouncing off of train platform)

Salaryman: あうっ!
Au!
“Oof!”

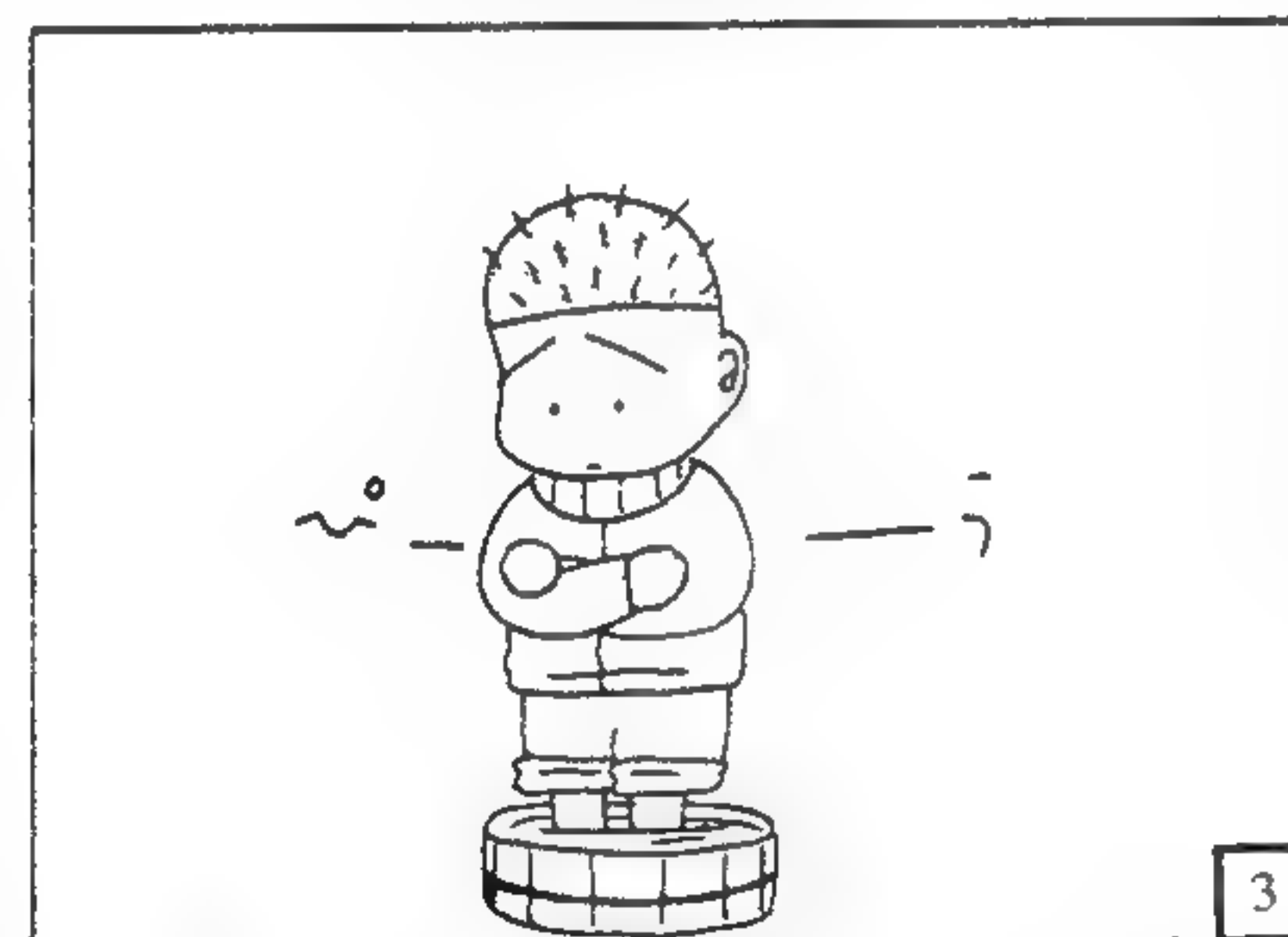
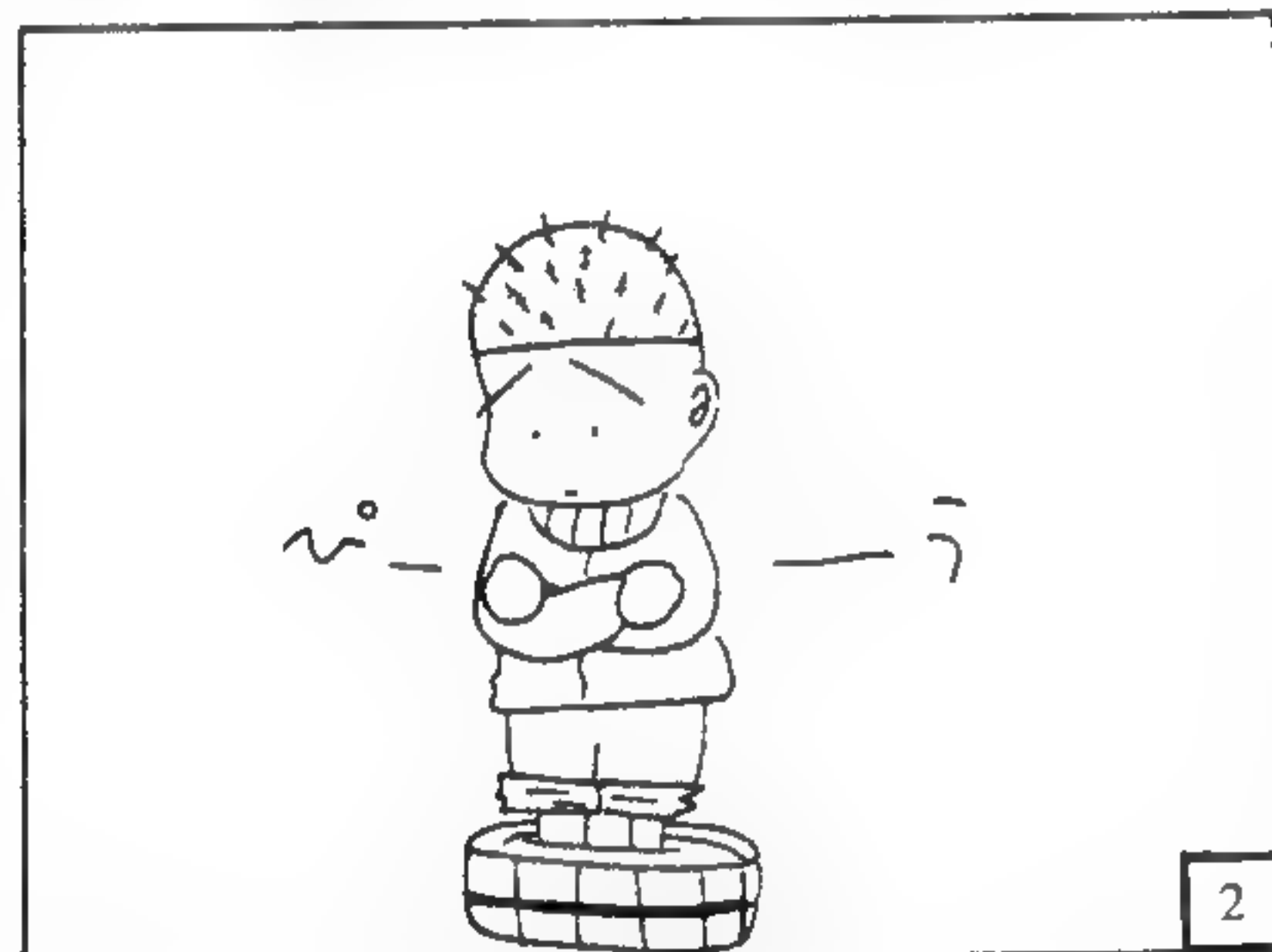
Commuters: わあっ!
Wā!
(exclam.)
“Yikes!” (PL2)

- *tobikomi* is the noun form of *tobikomu* (“dive into”); *tobikomi* is the word used for “diving” as done from a springboard or platform into a pool.
- *jōsha* is a noun referring to “boarding/getting onto/getting into” a train/bus/car. *Tobikomi jōsha* refers to diving/leaping onto a train at the last second, as the doors are closing.
- *yamete* is the *-te* form of *yameru* (“stop/quit”), and *kudasai* makes a polite request.
- *tobikomi jōsha wa o-yame kudasai*, or some similar phrase, is frequently announced at many stations during the crowded rush hour.

ゆんぼくん

西原理恵子

Yunbo-kun by Saibara Rieko



1

Yunbo: かーちゃん、なんか、さむいよう。
Kāchan, nanka samui yō.
mom somehow/kind of am cold/chilly (emph.)
"Mom, I feel kind of cold." (PL2)

Mother: そーゆう時は、しお水に足を、つけてごらん。
Sō yū toki wa shiomizu ni ashi o tsukete goran.
that kind of time as for salt water in feet (obj.) try soaking
"At times like that you should try soaking your feet in salt water." (PL2)

- *kāchan* is an informal equivalent of *okāsan* ("mother").
- *nanka* is a contraction of *nanika*, literally "something," but often used at the beginning of a sentence as a "softener," like "somehow/vaguely/kind of ~."
- *yō* is an informal particle for emphasis; when spoken with a plaintive/whiney/put upon tone, it gets elongated to *yō*.
- そーゆう is a variant spelling of そーい (sō iu, "that kind of"); *sō iu toki* = "that kind of time" → "at times like that/when you feel that way/when that happens."
- *tsukete* is the *-te* form of *tsukeru*, here meaning "soak/immerse in," and *goran* after the *-te* form of a verb is a light command meaning "do the action/try doing the action."

2

Sound FX: ぴーう
Piiu
(effect of chill/draft)

- *piiu*, a non-standard "sound" effect, is very close to ぴゅう (*pyū*), the effect for a wind or draft.

3

Sound FX: ぴーう
Piiu
(effect of chill/draft)

4

Yunbo: かーちゃん、なおんないよう。
Kāchan, naonnai yō.
mom not get better (emph.)
"Mom, it's not getting better." (PL2)

Mother: ごめん、それ、水虫のおまじないだった。
Gomen. Sore, mizumushi no o-majinai datta.
sorry that athlete's foot for incantation/remedy was
"Sorry. That was the remedy for athlete's foot." (PL2)

- *naonnai* is a contraction of *naoranai*, the negative form of *naoru* ("become better/be cured").
- *gomen*, from the honorific prefix *go-* and *menjiru* ("exempt/excuse"), is an informal word for apologizing/begging pardon. A more formal version is *gomen nasai*.
- *majinai* literally means "spell/incantation/magical formula," but here it refers to a "folk remedy." The honorific prefix *o-* is almost always used with *majinai* even in informal speech, especially among female speakers.
- *datta* is the past form of *da* ("is/are").

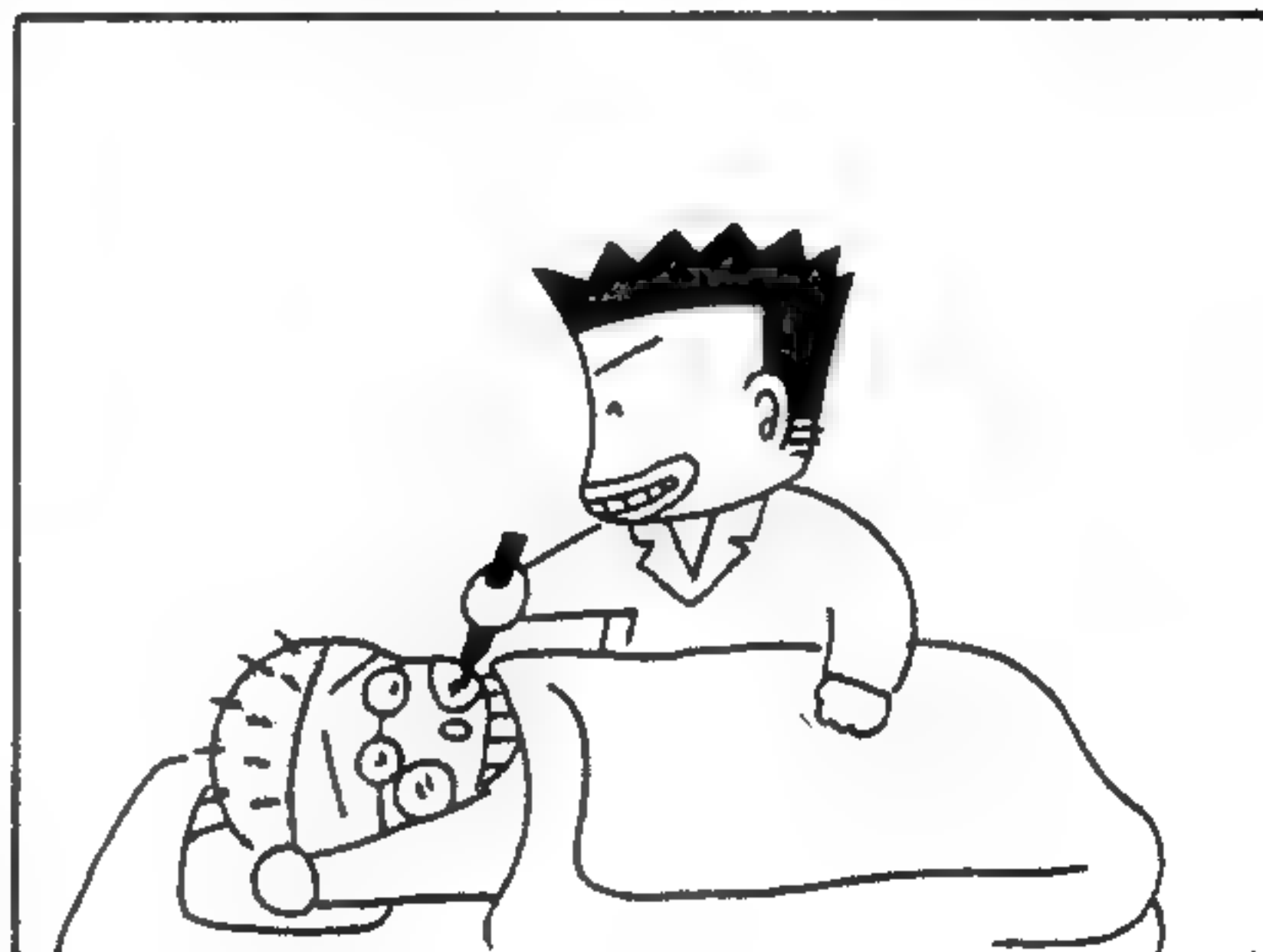
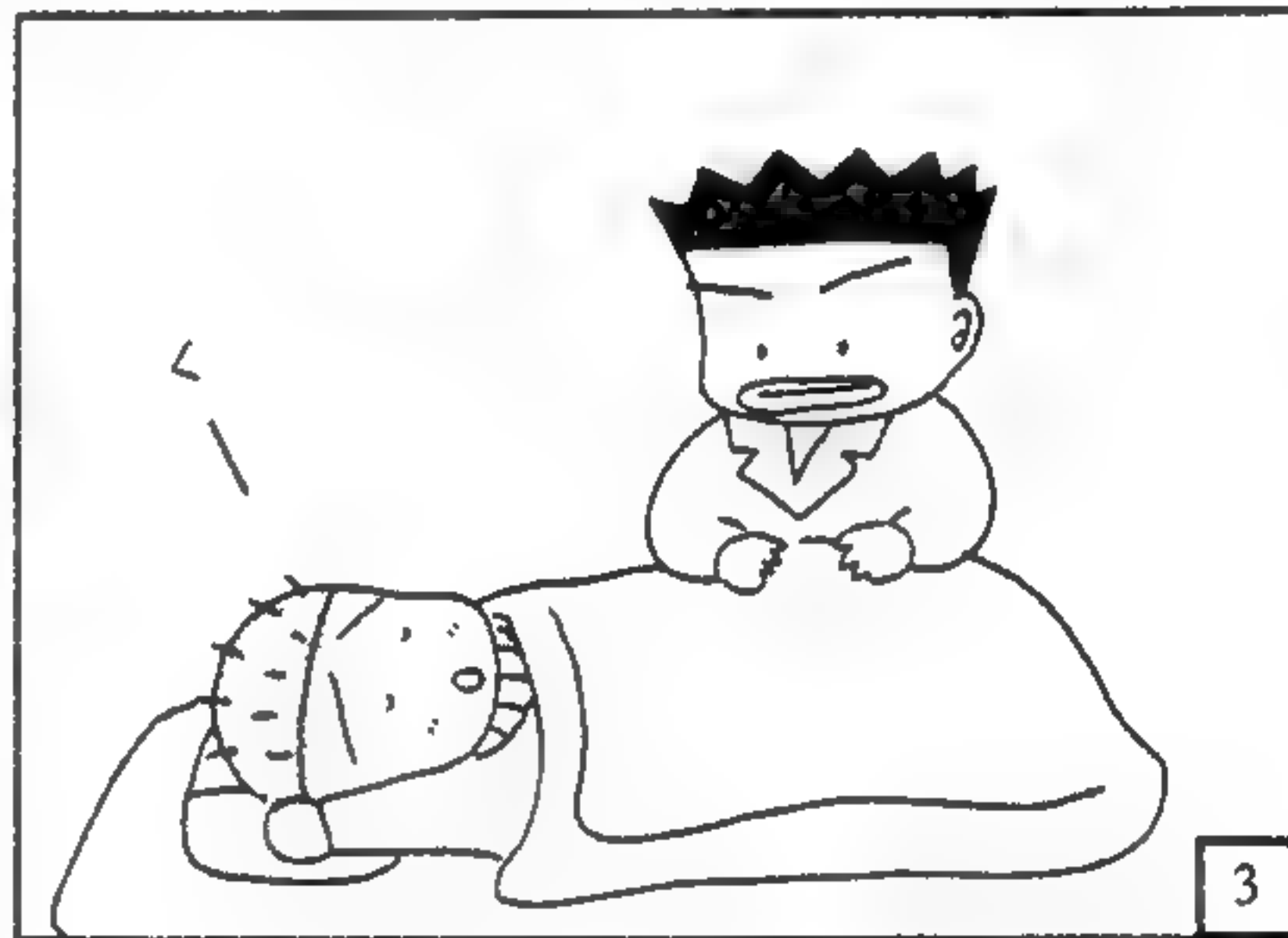
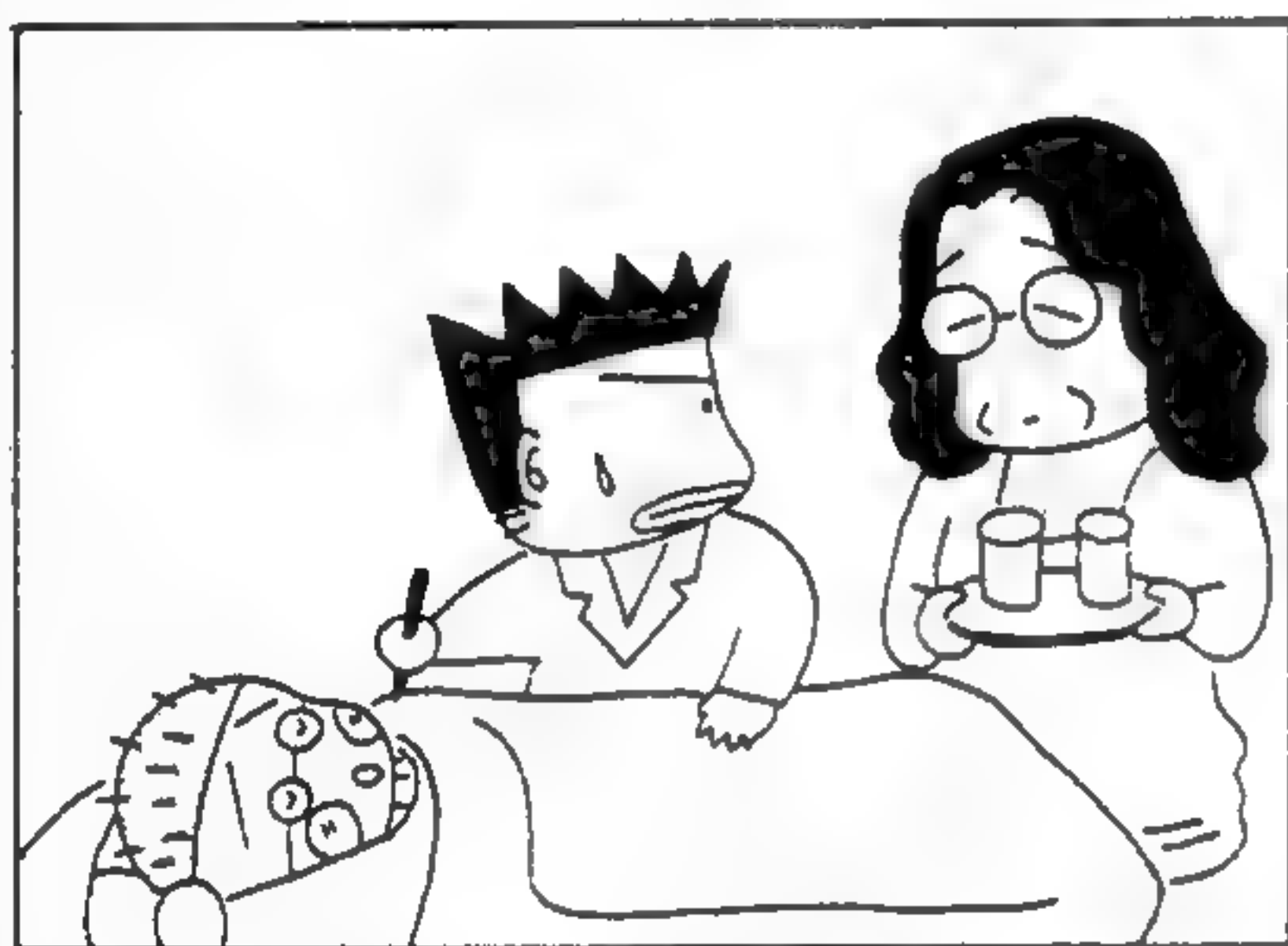
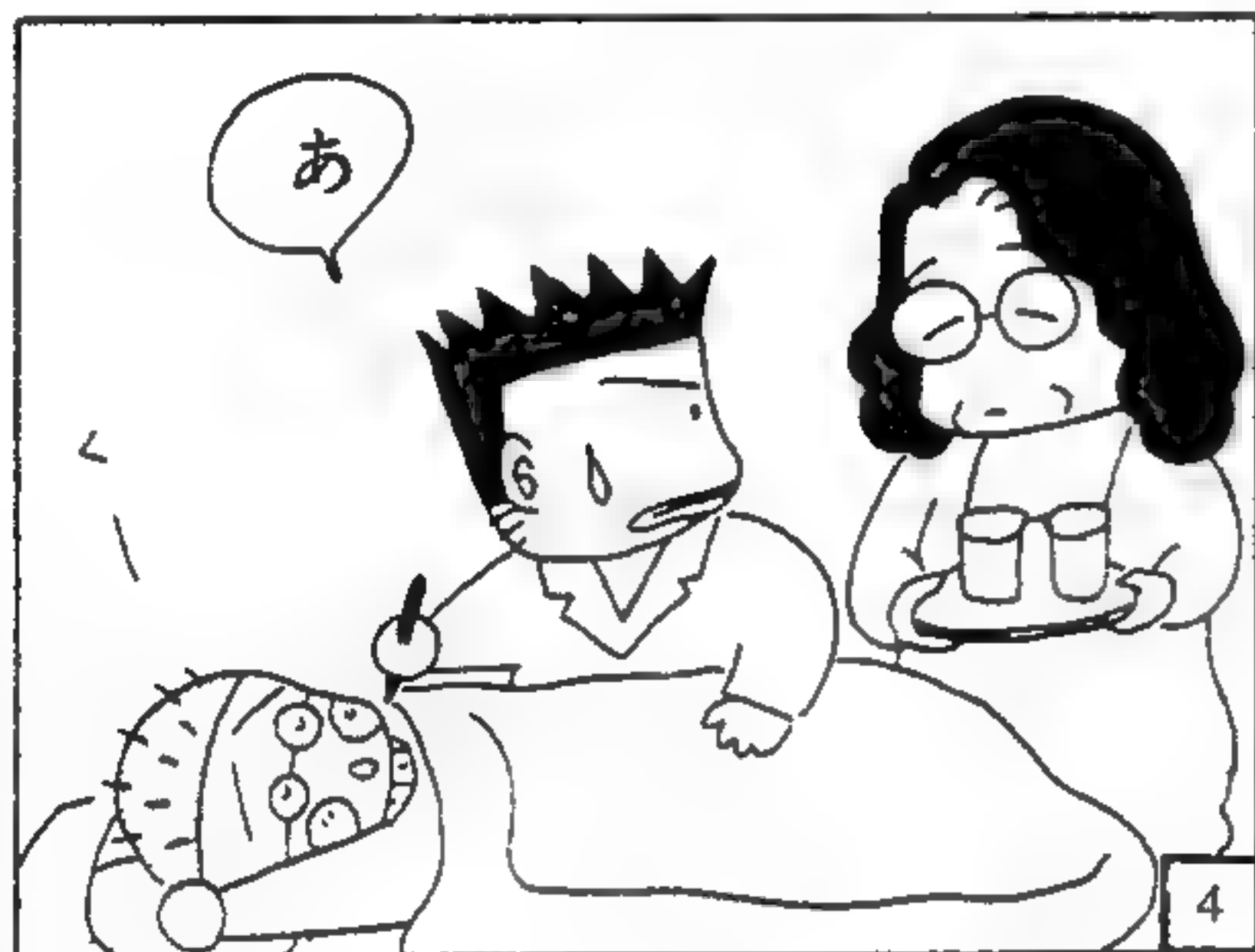
ゆんぼくん

西原理恵子

Yunbo-kun

by Saibara Rieko

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1 **Yokota:** おばちゃん、ゆんぼ いる?
Obachan, Yunbo iru?
 aunt/auntie (name) exists/is present
 “Obachan, is Yunbo here?” (PL2)

Yunbo's Mother: おくで ねてる よ。
Oku de neteru yo.
 back at is sleeping (emph.)
 “He's asleep in the back room.” (PL2)

- *obachan* is a less formal *obasan* (lit., “aunt/auntie”); which can be used to refer to any woman past her mid-twenties or so. Children refer to their playmates’ mothers as *obasan* or *obachan*.
- in colloquial speech, questions can be asked without the question particle *ka* simply by raising the intonation on the final syllable.
- *oku* refers to the “back/depths/inner reaches” of a confined space. Yunbo’s mother here is either at the front door or in a room relatively near the front door, and *oku* can apply to any room “farther back” in the house.
- *neteru* is a contraction of *nete iru* (“is sleeping”), from *neru* (“go to sleep”).

2 **Yokota:** おい、ゆんぼ。おきろ よ。
Oi, Yunbo. Okiro yo.
 (interj.) (name) wake up (emph.)
 あそぼう ぜ。
Asobō ze.
 let’s play (emph.)
 “Hey, Yunbo. Wake up. Let’s play.” (PL2)

Sound FX: くー
Kū
 (the breathing of someone sleeping soundly/peacefully)

- *oi* is a relatively rough way of getting someone’s attention or of trying to wake him up: “hey!/yo!”
- *okiro* is the abrupt command form of *okiru* (“wake up”).
- *yo* is often used to emphasize requests or commands; with commands it carries a strong, demanding tone.
- *asobō* is the volitional (“let’s/I shall”) form of *asobu* (“play”).
- *ze* is a very rough, masculine particle for emphasis.

3 **Sound FX:** くー
Kū
 (the breathing of someone sleeping soundly/peacefully)

4 **Yokota:** あ。
A.
 (interj.)
 “Uh-oh.” (PL2)

Sound FX: くー
Kū
 (the breathing of someone sleeping soundly/peacefully)

- *a* indicates the speaker has suddenly noticed/recognized/realized something, like “Oh!”—or, when it’s something bad/undesirable, “Oh no!/Uh-oh.” Yokota is worried he’s going to get in trouble for what he’s done.

5 **Mother:** 横田くん は センス 悪い ねえ。
Yokota-kun wa sensu warui nē.
 (surname-fam.) as for sense is bad (colloq.)
 “Yokota-kun, your [aesthetic] sense is bad, isn’t it?”
 “You don’t have much of an aesthetic sense, do you, Yokota?” (PL2)

Yokota: えっ?
E!?
 huh?/what?
 “Huh?” (PL2)

- *-kun* is a more familiar equivalent of *-san* (“Mr./Ms.”); in a corporate setting, a superior may use it to address or refer to subordinates of either sex, but with children it’s limited to addressing and referring to males.
- *sensu* is from the English “sense”; the Japanese word refers to a person’s sense of beauty, style, aesthetic taste, etc., not to matters of common sense. *Sensu (ga) ii* (lit., “sense is good”) means a person has “good taste/aesthetic sensibility,” while *sensu (ga) warui* (lit., “sense is bad”) means the person “has no taste/lacks aesthetic sensibility.”
- *nē* with a long vowel expresses the speaker’s impression strongly: “it really is so, isn’t it?”

6 **Mother:** ほら、ここ、こうゆうふうにと
Hora, koko, kō yū fū ni suru to
 look/see this place in this way/manner if do
 “Look, this spot here, if you do it this way,
 かわいい。
kawaii.
 is cute
 it’s cute.”
 “See, if you do like this here, it makes him really cute.” (PL2)

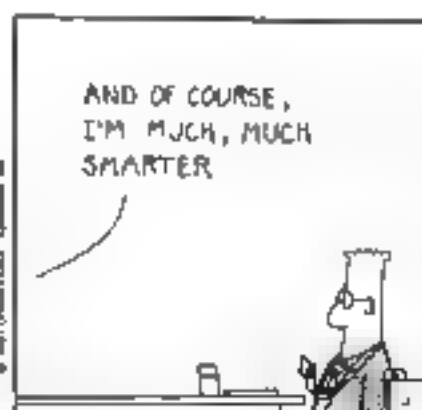
Yokota: うーん。
Un.
 (interj.)
 “Mmm.” (PL2)

- *hora* is used to call a person’s attention to something, like “here/look/see/watch.”
- こうゆう is a variant spelling of こういう (“this kind of”), and *fū* refers to a “manner/style,” so *kō yū fū ni* is literally, “in this kind of manner/style” → “this way.”
- *to* after a non-past verb can make a conditional “if/when” meaning, so *suru to* = “if [you] do,” and *kō yū fū ni suru to* = “if you do [it] this way.”



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- 1 **Boss:** "You've been randomly selected to have lunch with a senior executive of the company."
 うちの重役との昼の会食に無作為抽出で君が選ばれた。
 uchi no jūyaku to no hi no kaishoku ni musakui chōshiusu de kimi ga erabareta
 our company's executive with that is mudday of meal for random sampling by you 'saby.' were chosen
- you've = you have.
 - have lunch with 「といっしょに昼食を食べる」。
 - a senior executive of the company 会社の重役 + 我が社の重役/うちの重役。An executive は重役などの上級管理職者をさし、a senior executive はその中でも上級の役職者をさす。
 - uchi literally means "within/inside" but in many cases it's used to mean "our house/shop/company" uchi no means "of/belonging to our house/shop/company."
- 2 **Boss:** "This is how the executives show that they are regular people, just like you and me."
 これが重役も君や私と変わらない普通の人間だということを見せる
 Kore ga jūyaku mo kimi ya watashi iri kowarabanai futsū no ningen da to iu koto o miseru.
 this (subj.) executive also you and I like not differ from regular human is/are 'quote' say thing 'why' show
- 重役流のやり方なんだ。
 jūyaku-ryū no yarikata nanda
 executive style that is method explain-it
- This is how the executives show that that以下 + show + 目的語になる名詞句。これが重役流がをさせる方法。
 - to kawarabanai is an expression meaning "is no different from"
 - -ryū is a suffix for indicating a "school/style/system" of doing something, so jūyaku-ryū no = "the executive's style/way of (doing something)."
- 3 **Narration:** At lunch
 昼食で
 Chūshoku de
 lunch at
- Executive:** "I could squash you like a bug! Ha ha ha ha ha ha!"
 君なんぞ虫+らみたくにひねりつぶせるんだぞ! ハハハハハ!
 Kimi nanzo mushitara mitau ni hinorisubuseru n da zo! Ha ha ha ha ha ha!
 you as for worm/bug like squash (explan. (emph.)) (laugh)
- squash 押しつぶす/へちやへにする。
 - bug 殺虫「虫」。
 - nanzo here can be considered a colloquial equivalent of wa ("as for"), this use often carries a belittling or even contemptuous tone, so kimi nanzo is like saying "As for the likes of you."



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1 **Narration:** Dilbert is chosen to have lunch with an executive.

ディルバートは 重役の昼の会食相手に選ばれた。
 Dirubarto wa jūyaku no hiru no kashūkan teitei ni erabareta.
 (Noun) as for executive a lunchtime dine together partner for was chosen

Executive: "I want you to know that I'm just a normal guy..."

私も普通の人間だということを君にわかってもらいたいんだ
 Watashi mo futsu no ningen da to iu koto o kimi ni wakaru moraitai nda
 I/me also regular human is/am quote say thing/acc obj. you by want to have understand expln.

- I want you to know that thatは to know の目的語となる名詞節。 を君 わかってもらいたい。
- I'm = am, just 「ただの」。
- guy 口語表現で「男 あいつ/や」など。呼びかけなどで guys という場合は、女性に対しても使用する。

2 **Executive:** "Oh, sure, I make a little more money, and, have a nice office..."

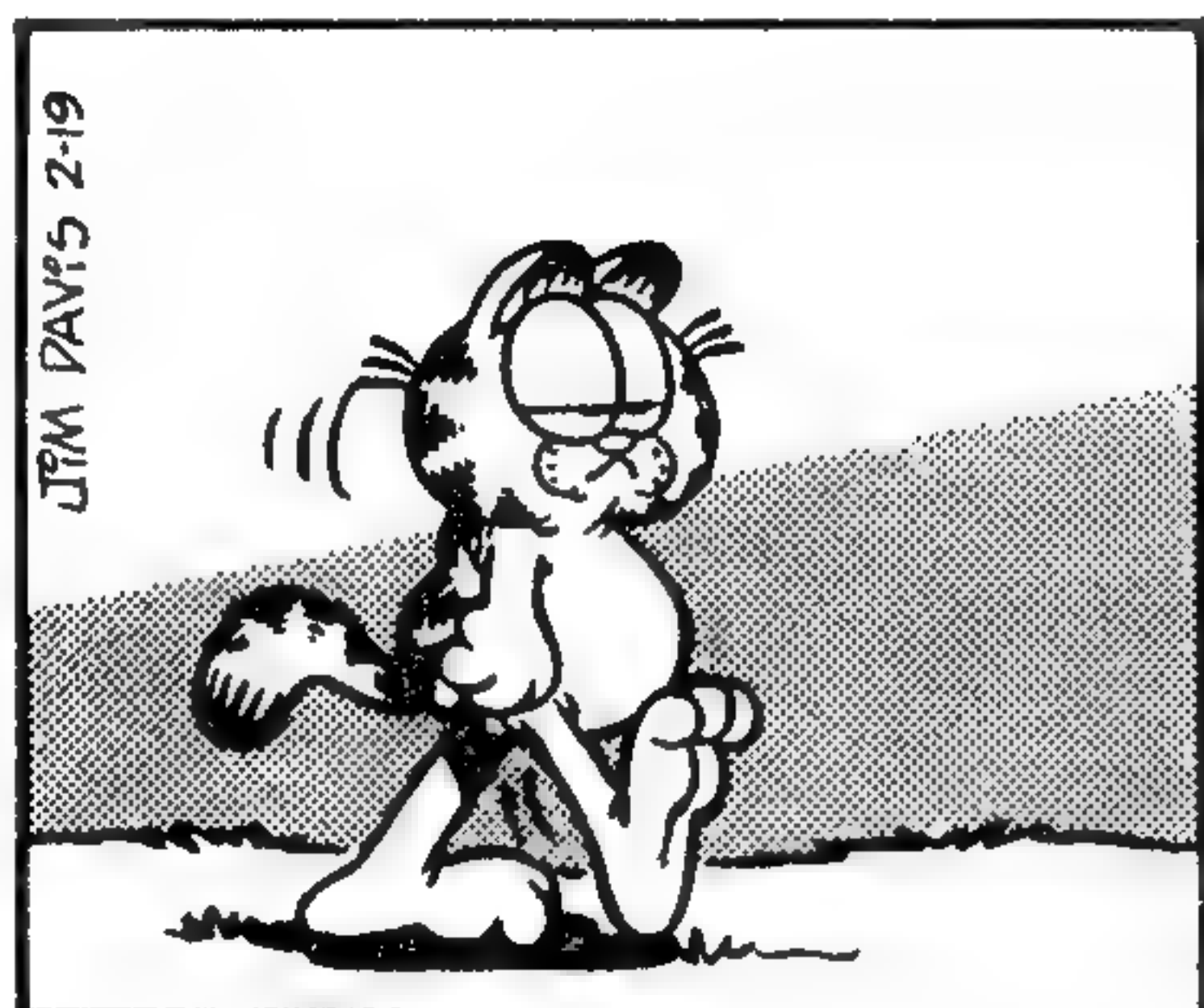
そりゃまあ確かに 俺の給料はちょっと多い。
 Sorya maa tashita ni, watashi no hō ga kōryō wa chotto ooi.
 that is well certainly I/me a little truly. salary as for a little larger is/am
 いいオフィスも使ってるよ
 ii ofisu mo tsukatteru yo
 goodnice office also amusing femaph

- sure 米口語で「文がある」は使われる。 「ちょっと」の意味 使う
- make money 「金を稼ぐ/給料を取る」
- sorry is a contraction of sorya wa
- maa is a soft/gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see."

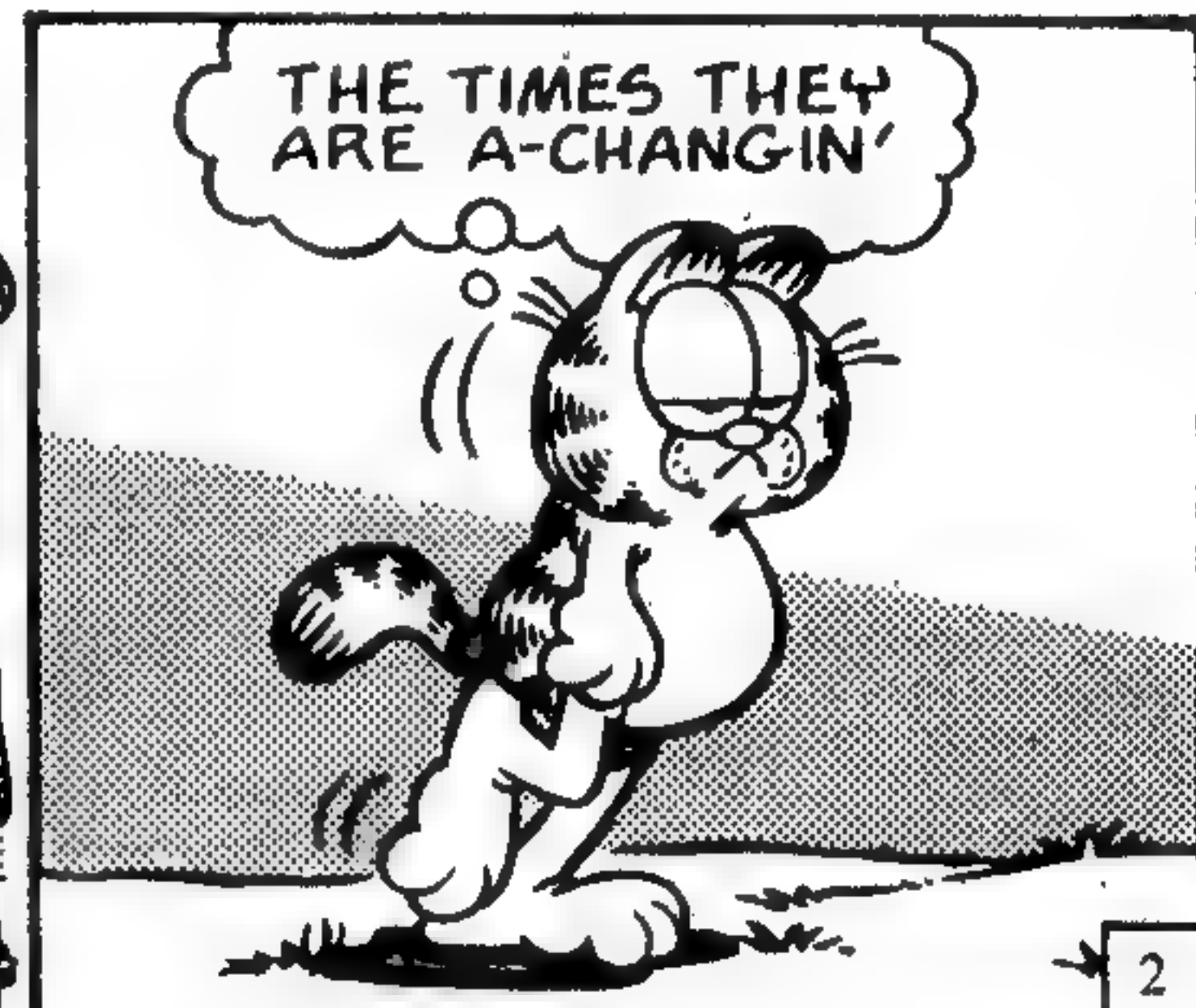
3 **Executive:** "And of course, I'm much, much smarter..."

それい、もちろん、私のほうがずーっと頭がいいけれどね。
 Sore itte,もちろん, watashi no hō ga zutto atama ga ii keredo ne.
 also of course I/me a side (subj), much more smart but (conj.)

- smart は米語では主に「頭がいい」という意味に用いる。
- atama ga ii, literally "one's head is good," is an expression that means "smart/sharp/intelligent."
- keredo is a colloquial contraction of keredomo ("but"). Here it is merely serving to soften the end of the sentence (though this executive seems only slightly more concerned about diplomacy than the one on the facing page).



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1

Sign: Beware of the Dog's Lawyer

犬の弁護士に注意
Inu no bengoshi ni chūi
 dog's lawyer of caution/beware

- Beware of the dog は日本語の「^{にほんご}猛犬^{もうけんちゅうい}注意^{そうとう}」に相当する。

2

Garfield: "The times they are a-changin'."

世の中 変わった もん だ。
Yo no naka kawatta mon da.
 world/times changed thing is

- The times they are a-changin' は ^{ねんだい}60年代、^{どうめい}Bob Dylan の ^{うた}同名の ^{いっせつ}歌の一節。
- a-changin' = changing.
- *yo no naka* is often translated "world," but it's also the way to speak of "the times" in the sense of the way things are in the world today (or the way they were in the specified time frame).
- *kawatta* is the plain/abrupt past form of *kawaru* ("change/be altered"), so *kawatta mono da* literally says "[it] is a changed thing." In this case, though, *mono da* mainly serves as emphasis, making the phrase feel more like "[it] sure has changed": *yo no naka kawatta mono da* = "the world sure has changed/the times sure have changed."

Humorous Haiku

Poems submitted by our readers
Illustrations by Anthony Owsley

SENRYU

川柳



別れたの
Wakareta no
正直いうと
Shōjiki iu to
振られたの
Furareta no.

**I broke up with him;
if I tell the honest truth,
he broke up with me.**

by 鷹の爪 (Taka no Tsume, "Hawk Talons")
Kanagawa, Japan

- *wakareta* is the past form of *wakareru* ("break up/part company").
- *shōjiki iu* means "speak honestly/speak the truth"; *to* after a non-past verb can make a conditional "if/when" meaning, so *shōjiki iu to* = "if I speak/tell the truth."
- *furareta* is the past form of *furareru* ("be dumped/jilted").
- in both cases, *no* is explanatory, indicating that the poet is making an explanation.

- as in the US, the winning team of the Japan Baseball Series holds a celebration party, where inevitably, beer (or other alcoholic beverage) is poured over teammates' heads. This year, the Orix Blue Wave from Kobe won the championship.
- *doshaburi* refers to a "driving down-pour"; adding *no* makes it a modifier for *biiru* (from the English "beer") → "beer that is a driving downpour" → "a driving downpour of beer."
- *ganbatta* is the plain/abrupt past form of *ganbaru* ("strive hard/do one's best").

どしゃぶりの
Doshaburi no
ビールがうれしい
Biiru ga ureshii
祝勝会
Shukushō-kai

**Rejoicing in
a driving downpour of beer:
Victory party**

by がんばった人 (Ganbatta Hito,
"Tried-hard Person"), Kobe, Japan



仏教徒
Bukkyō-to
イブの日だけは
Ibu no hi dake wa
クリスチャン
Kurisuchan

**Nation of Buddhists—
once a year on Christmas Eve,
becoming Christians**

by 義理固い日本人 (Girigatai Nihonjin,
"Faithful Japanese"), Tokyo, Japan

- *Bukkyō* means "Buddhism," and the suffix *-to* denotes "cohorts/group members," so *bukkyō-to* = "Buddhist believer(s)." In this case the pen name suggests it should be taken as a communal reference → "nation of Buddhists."
- *Ibu* is from the English word "eve," and is only used to refer to Christmas Eve.
- *Kurisuchan* is from the English word "Christian."
- although the majority of Japanese are not Christian, they have adopted Christmas as a holiday to be celebrated with great commercial indulgence.

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掲載分の川柳をお送りいただいた方には漫画人Tシャツを進呈します。宛先は Senryū, Mangajin, Inc., PO Box 77118, Atlanta, GA 30357-1188 (または電子メールで senryu@mangajin.com)。なお、日本語による投稿は英語に、英語による投稿は日本語に編集部で翻訳します。

After Zero

by 岡崎次郎 / Okazaki Jirō

— The Devil's Seeds, Part I —

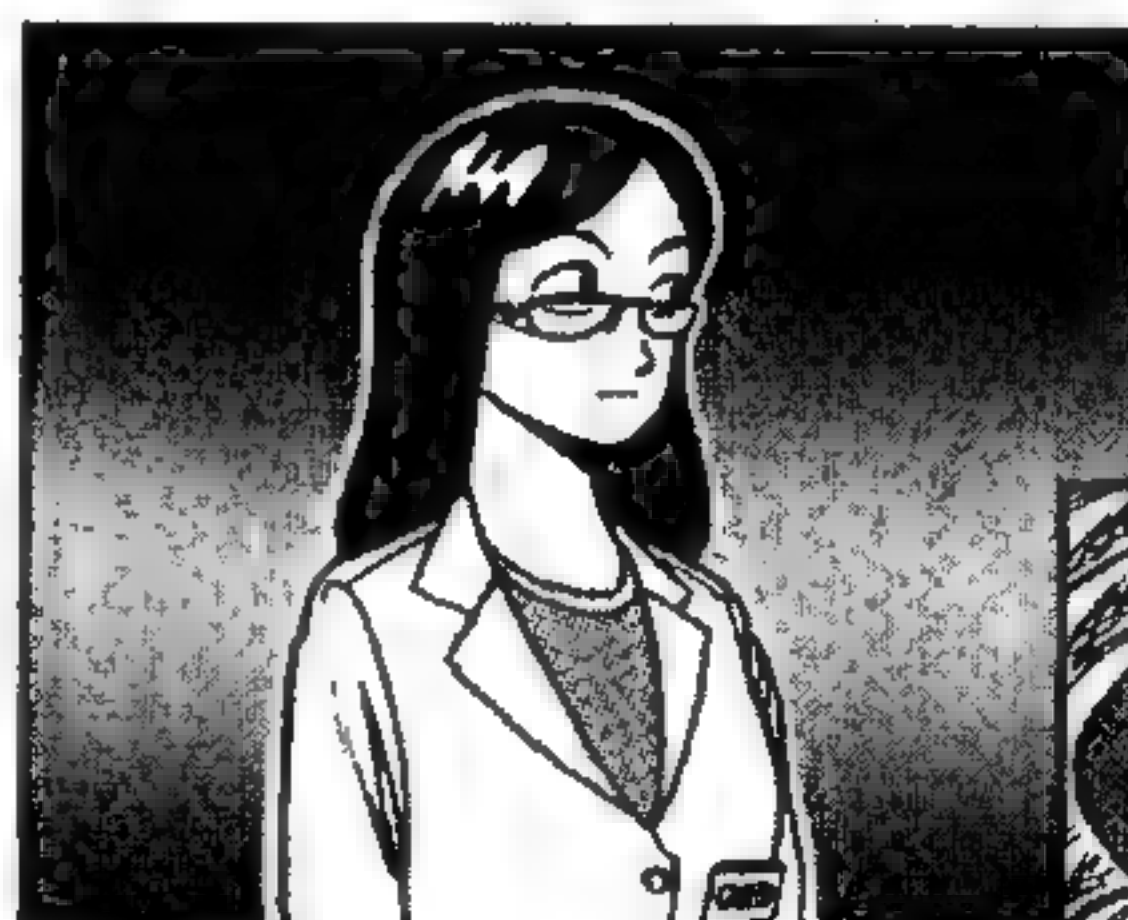
Subtract the dark, Cold War Era edge from the *Twilight Zone*, add a '90s Japanese backdrop—plus too much Kool-Aid before bedtime—and you have a typical short manga “episode” of Okazaki Jirō’s *After Zero*. Like any bizarre dream, the plotlines are often less than watertight, but distinctive artwork and fantastic stories make *After Zero* a timeless classic. Debuting in 1990 in the weekly magazine *Big Comic*, the *After Zero* stories are now published as independent volumes of collected shorts by Shogakukan. “The Devil’s Seeds” is the fourth *After Zero* episode to appear in *Mangajin* (issues 22, 30-32, 41-43).

Umezawa is a greedy man with big ideas. His key to fame and fortune lies in an ancient seed recently unearthed in an archeological expedition. Legend has it that the seed produces a robust grain that can grow in any soil. Unfortunately, Umezawa lacks the brains to unlock the seed’s potential.



At first, he tries to exploit the genius of an idealistic young biochemist, **Kōnoue**. Already wary of the seeds’ purported curse, Kōnoue is turned off by Umezawa’s self-serving scheme.

Almost 20 years later, Umezawa is the president of a large chemical company. He has finally found the genius who can make his dream a reality: the young and lovely **Dr. Kamimura**.



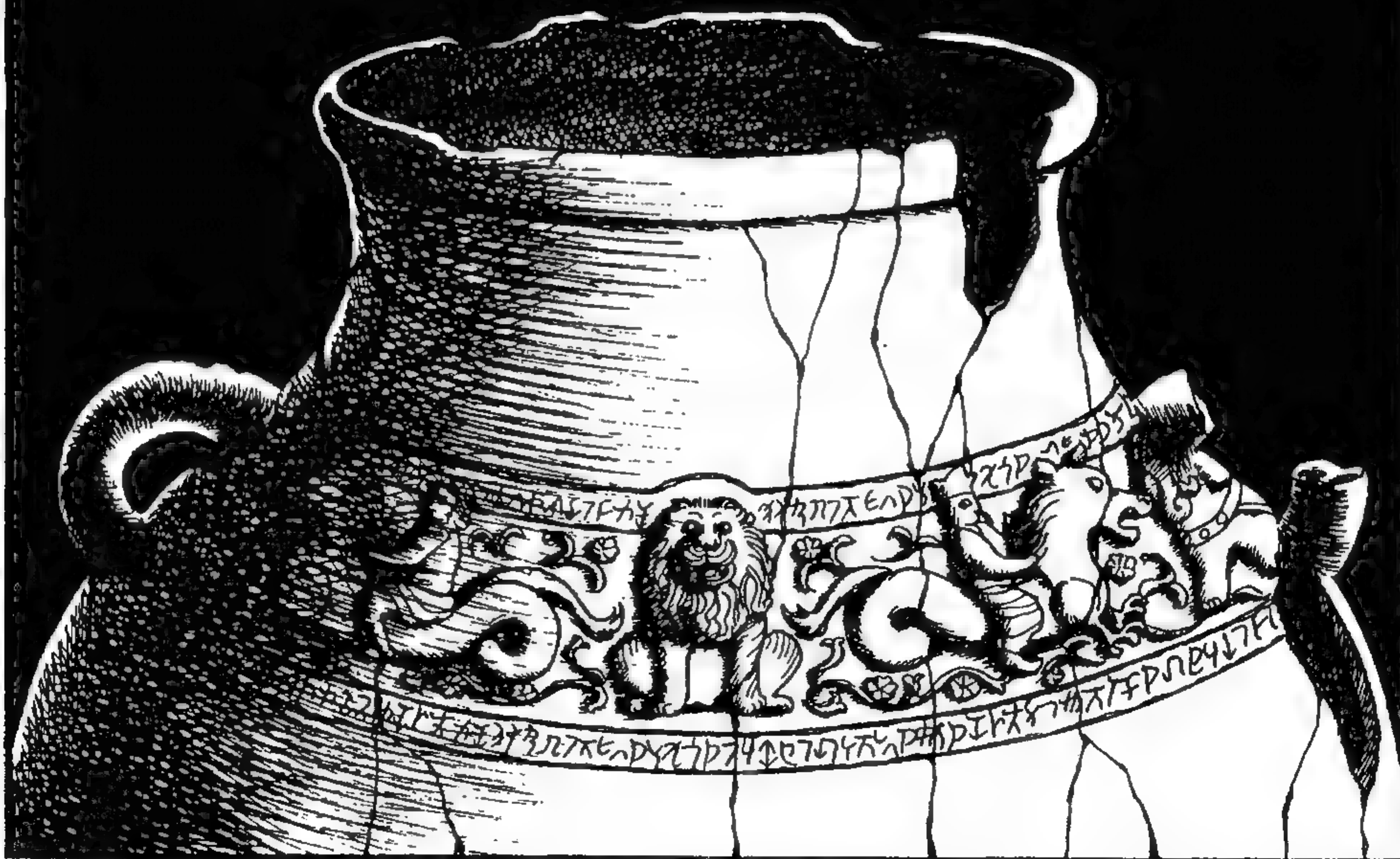
The broody **Kuze**, high-level executive and moral conscience of the chemical company, steps aside to allow Dr. Kamimura to head the company’s most important project: cultivating the miracle seeds they call MR-99.

悪魔の種子

何人もこの種を
国外に
出してはならぬ。
国の民の爲に
使うべし。
もしこの禁を
破れば、
恐るべき災厄が
訪れるであらう。

アシヨカ王
碑文より

1



Title: 悪魔の種+
 Akuma no Tane
 devil + seed
The Devil's Seeds

- *ni* between two nouns makes the first into a modifier for the second in a wide variety of ways, one of which is to make the first noun into a possessive noun, so *akuma ni* = "the devil"
- *tanu* is a more academic/technical-sounding word for *tanu* "seed"

1 Inscription: 何人も この 種 を 国外 に 出 してはならぬ。
 Naniyoto mo kono tane o kokugai ni dashite wa naranu.
 everyone/whoever this seed(s) obj. outside of the country to must-not take/let out

No one must take these seeds outside the country

These seeds must not be permitted to leave our borders.

国 の 民 の 為 に 使 う べし
 Kuni no tami no tame ni tsukau beshi
 country of people/population for use should/must

They must be used only for the people of this country.

もし この 禁 を 破れば 恐るべき 災厄 が 訪れる であらう。
 Moshi kono kin o yabureba, osoru-beki saiyaku ga otozurenu de aru.
 if this prohibition obj. if break+acc. fearsome calamity subj. will-acc. probably/surely

If anyone violates this prohibition, a fearsome calamity shall befall the land.

アшоカ王 碑文 より
 Ashoka-ō ibun yori
 (name) king epitaph/tomb inscription from
From an inscription to King Asoka's tomb

- *naniyoto* is a literary/archaic equivalent for *dare* "who"; *naniyoto mo* in an affirmative sentence means "everyone" and in a negative sentence, "not anyone/no one."
- *kono* can mean either "this" or "these" depending on the context
- *kokugai* literally means "outside of the country" and *ni* marks it as a destination
- *naranu* is a literary negative form equivalent to *narawanai*, so *dashite wa naranu* is equivalent to *dashite wa narawanai*, a "must not" form of *dasu* "take/let out"
- *no tame ni* is literally "for the purpose/bake/benefit of" + "for"
- *beshi* after the plain, non-past form of a verb can variously mean "can/should/must." *Beshi* is a holdover from classical Japanese, and although its modifying form *beki* is still very common, the dictionary form *beshi* is now relatively limited and sounds archaic. It is usually replaced by *beki* *shikashi* at the end of sentences today. One place *beshi* continues to be seen is on public signs giving instructions of one town or another
- *moshi* typically works together with a conditional form later in the sentence to give the meaning of "if" *yabureba* is a conditional "if/when" form of *yaburu* "tear" or in the case of a rule/law/prohibition, "break/violate".
- *osoru-beki* combines an archaic root of the verb *osoreru* ("fear" with *beki* "should/must", making a modifier that literally means "should be feared/is to be feared" + "fearsome/frightful" *Osoru-beki saiyaku* = "fearsome calamity."
- *otozurenu* literally means "visit" + *otozurenu ga otozurenu* = "calamity will visit/befall hit/the country."
- *de aru* is the conjectural form of *de aru*, which is a more literary/formal equivalent of *dar/daru*, so it is essentially equivalent to *dar/darushō* "is probably/surely".
- *ō* denotes a king, and *Ashoka-ō* = "King Asoka," one of the greatest rulers of ancient India, who reigned from around 273-232 BCE and unified most of the country for the first time
- *yori* sounds more formal/literary than *kara* ("from").



1 Narration 1973 京大 理学部 生化学 研究室
 sen-kaihyaku-nanajusan nen kō da Rikaku-bu Seikagaku Kenkyū-shitsu
 1973 year 70 univ science faculty biochemistry lab/dep
 1973, K University, Faculty of Sciences, Biochemistry Department

Umezawa: お前 は 何 か だ 全 信 ぜ ない だ ね
 Omeae wa hoka da? Mitaku shinjirarenu yo
 you as for foolish/are completely/untrue cannot believe (enough)
 "You're a fool! I really can't believe you!" PL

- the suffix *-nen* is used both when counting years and when designating a calendar year
- *da* is short for *daigaku* ("college/university")
- *-bu* in a corporate setting is usually translated "department," but in an academic setting it generally refers to a "faculty/college" within a larger university → *rikaku-bu* = faculty of sciences
- *kenkyū* refers to scientific or academic research and *shitsu* designates a "room/office," so *kenkyū-shitsu* literally means "research room/office." As a generic term, it can refer simply to a college professor's personal office or to the sciences lab/lab, but when preceded by the name of a discipline or specialization, it can refer to various-sized sub-units within a department
- *omeae* is an informal & rough, masculine word for "you"
- *shinjirarenu* is a contraction of *shinjirarenai*, the negative form of *shinjiru* ("can believe"), from *shinju* ("believe").

2 Umezawa: アメリカ を 見てみる
 Amerika o mite miru
 America/US (obj.) look-and-see
 "Just take a look at America!" (PL2)

Umezawa: ちよっとま 研究 を した 学者 は、みんな 大学 を 出て ビジネス界 に 入 てる。
 Chotto mashi na kenkyū o shita gakusha wa, minna daigaku o dete bisinesu-kai ni haiteru.
 a little better research th obj did scholar as for everyone univ out have entered
 "Any scholar who has done halfway decent research has left academia and entered the business world." PL2.

Umezawa: そして 億万長者 だ
 Soshite okuwan chōjō da
 and millionaire's form
 "And they're millionaires!" PL2;

- *mite* is the *-te* form of *miru* "see/look at," and *miru* is the abrupt command form of the same verb. A form of *miru* after the *-te* form of a verb implies "do the action and see what happens/see what you find out/see what the situation is."
- *mashi* is a noun for the quality of being "relatively better/preferable," and *mashi na* is its form for modifying nouns. The word typically implies "better/preferable" among less-than-ideal choices, so *chotto mashi na kenkyū* has the feeling of "halfway decent research" rather than suggesting truly "superior research."
- *shita* is the plain/abrupt past form of *suru* "do," and *shita mashi na kenkyū* = *shita* is a complete thought/sentence: "The did half-way decent research" (modi vung *gakusha* "scholar").
- *dete* is the *-te* form of *detu* "exit/emerge from." *daigaku o de-ru* often means "graduate from college/university," but in this context it means "leave college/university employment."
- *haiteru* is a contraction of *haite iru* "having entered" (from *hairu* "enter").

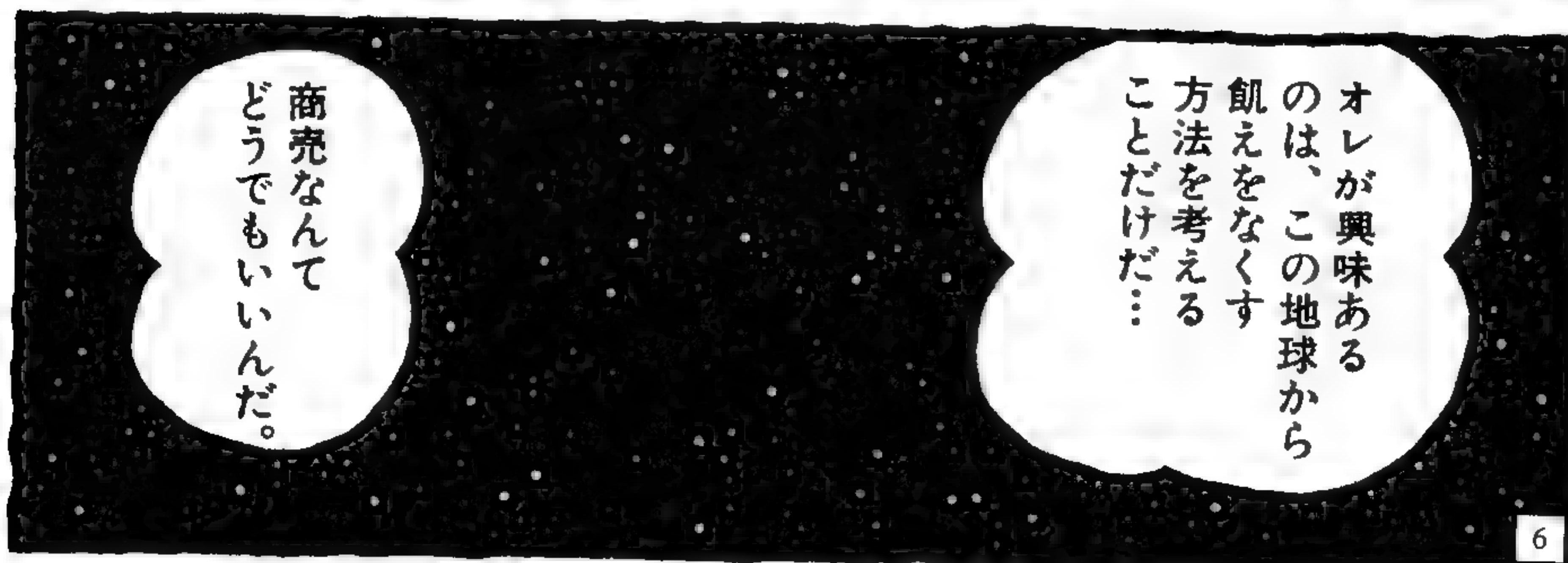
3 Umezawa: 頼む!! 頼上
 Taimu!! Kōnou!!
 ask/begging (imper)
 "I'm begging you, Kōnou!!" (PL2)

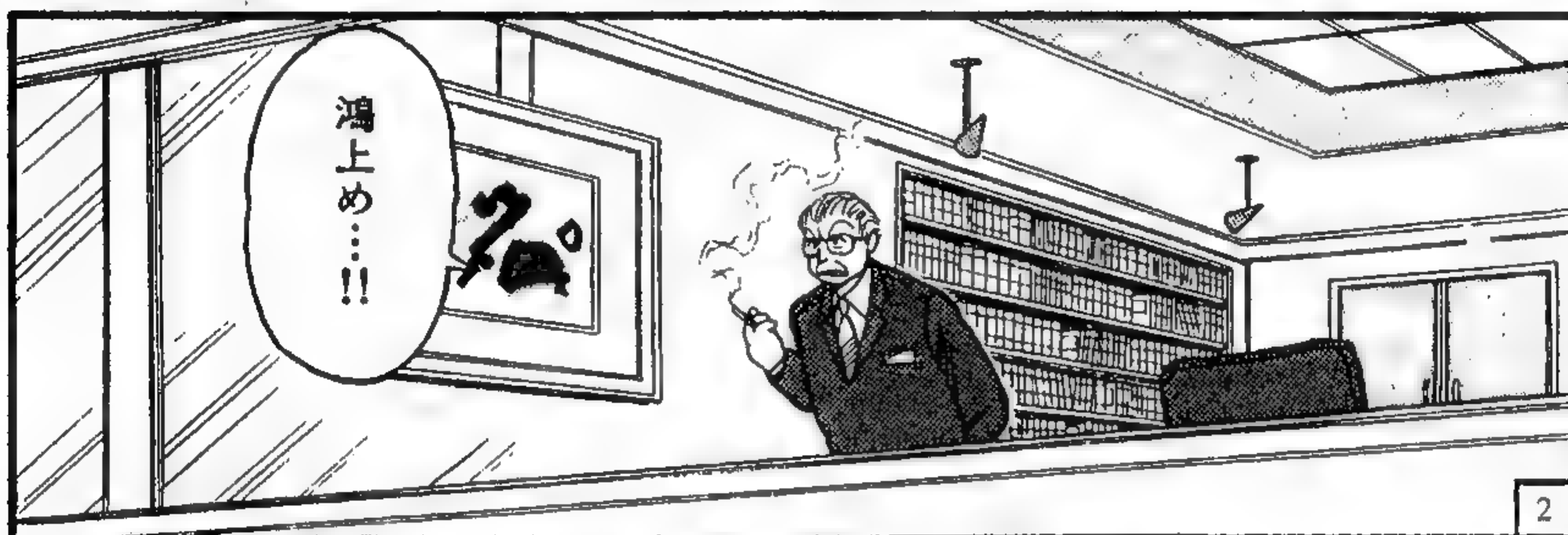
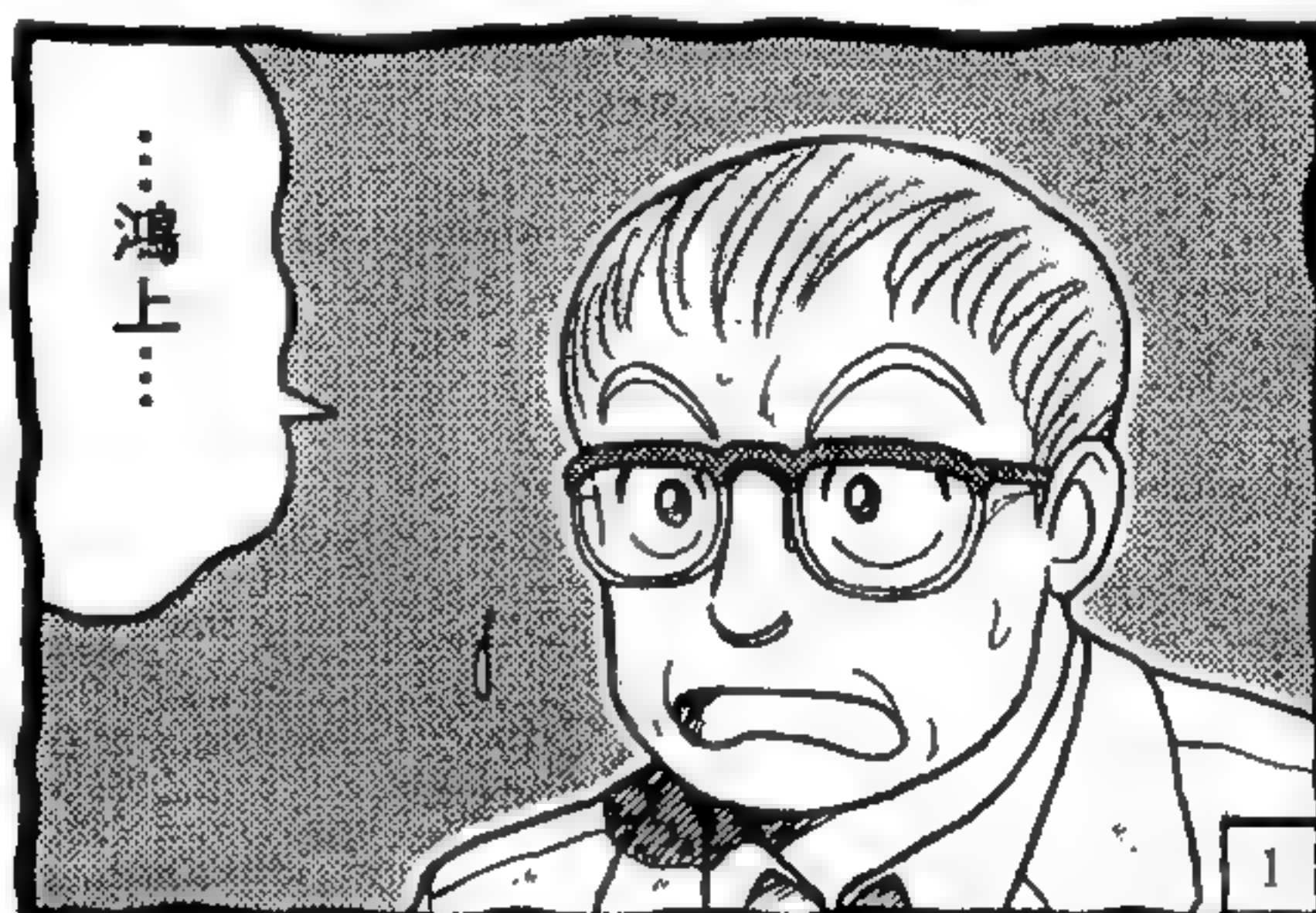
Umezawa: MR-99 を 完成させる には どうしても お前の 頭 が 必要 なんだ。
 MR-99 o kansei saseru ni wa, dō shite mo omae no atama ga hitsuyō na n da.
 (good variety name obj. bring to completion in order to no matter what your head/brains (obj. necessary (is/are-explain.
 "In order to complete the development of MR-99, I absolutely must have your expertise!" PL2)

- when *tasōto* is addressed directly at the listener, it means "I request this of you." If it is a follow-up to a request already made, it's like "please!! beg you!! implore you."
- *kansei saseru* is the causative form of *kansei suru* "be completed"; so it means "cause it to be completed" → "bring to completion"
- *ni wa* after a verb is essentially equivalent to *ため* *ni wa*, "for the purpose of (doing the action)/in order to (do the action)."
- *atama* is literally "head" - here referring to Kōnou's knowledge and insight → "brains/expertise"

4 Umezawa: が 完成すれば まさしく 究極の 種子 となる はずだ。
 Kotosu ga kansei sureba masashiku kōkyoku no shūshi to naru hazu da.
 this something is obj. when is completed definitely achieve and become (should)
 "If we complete this, without a doubt it will become the ultimate seed." (PL2)

- *kotosu* is a contraction of *kotoi wazu* "this guy/it's nothing" - when used to refer to a person, it can range from mild to very rough, but when referring to things it's merely informal
- *kansei sureba* is a conditional "if/when" form of *kansei suru* → "if it is brought to completion"
- *to naru* means "become" or "will become"
- *hazu* is a noun referring to "normal expectations" - the way something should/ought to be. *hazu dadesu* after a verb means that that action "can be expected to occur" - should/ought to occur





6 (continued from previous page)

only thing I have an interest in is

- *houhou* (houkyō kara wa) = *houhou* is a complete thought/sentence "eliminate hunger from this earth" modifying *houhou* "method" = "a method to eliminate hunger from this earth" "how to eliminate hunger from this earth" in fact, *houhou* (houkyō kara wa) is *houhou* (houkyō) *houhou* is a complete thought/sentence "think about how to eliminate hunger from this earth" modifying *houhou* "it" "thing" but here essentially meaning *act*" + Vbe out of thinking about
- *nanimo* can be considered a colloquial equivalent of *nado* as it is an entire phrase like *nado to* is *kataomou wa* "literally, a thing/place/person/object that is something like ... it's often used to imply the preceding is ridiculous/trivial/unimportant"
- *da, demo it* is an idiomatic expression or "is unimportant/doesn't matter/doesn't make any difference" or more subjectively, "I don't care/I can take it or leave it"

1 **Umezawa:** 梅上
Kōmei
"Kōmei..."

2 **Umezawa:** 梅トめ
Kōmei me!
(name) "derog."
"Kōmei, that rat!" (PL1)

- *-me* after a name referring to a person is a derogatory suffix showing contempt/derision/anger toward that person.

3 **Umezawa:** あの偽善者が!
Ano gishanja ga!
dau hypocrite 'what!
"The damn hypocrite!" PL

Narration: 199 年 東京
sen-kūshūhaku-kyōjōritsu nen Tōkyō
199 year place
1991, Tokyo

Sign: 梅澤 化学 株式会社
umezawa kagaku kabushiki gaisha
umezawa chemistry joint stock company
Umezawa Chemical Corporation

- an exclamation consisting of a subject plus *ga* expresses very strong feeling about that subject, whether of joy/delight, uncertainty, alarm, anger/rage, or contempt/disdain. The context must be your guide as to exactly what the feeling is. *kabushiki* means 'stock' and *gaisha* is from *kaisha* "company/corporation" in combinations *kaisha* to *ga* for euphony = joint stock company" = "Corporation"

4 **Executive:** MR-99 別の名を悪魔の種
Bunmei no kōmei ga me no akuma no shōmei
other name (obj.) devil s seed
"MR-99, a.k.a. 'the Devil's Seed.'" PL2)

Executive: 20年前 K の考古学部が、京阿蘇の遺跡から偶然発掘した
20 years ago K no kōkōgaku kenkyū-shūbu ga, Kyō Asōka no yotsu kara gū'en hakuetsu shita
At twenty years ago K's archaeology dept. by chance excavated/dug up
"Twenty years ago, the Archaeology Department of K ng Asōka
[see next panel]

- *me* after a time word means "[that much time] ago."
- *gū'en* is a noun referring to a "chance occurrence," but it is also quite commonly used as an adverb (i.e. as an equivalent for *guzen ni* meaning "by chance/accidentally/unintentionally")
- *hakuetsu shita* is the plain/abrupt past form of *hakkutsu suru* ("excavate/dig up")
- the entire second line is a complete thought/sentence modifying *shita* ("excavated") in the next frame

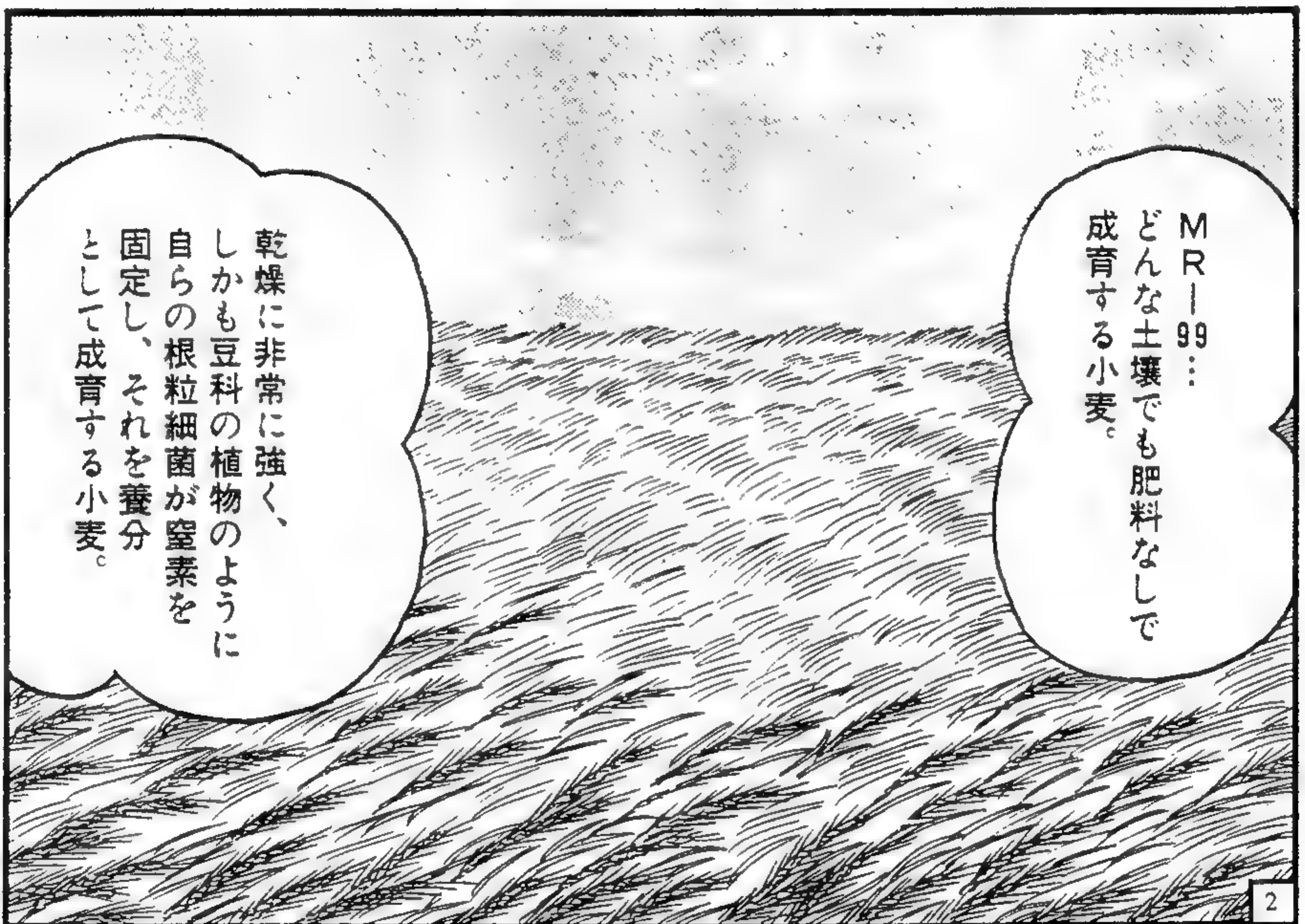
5 **Executive:** ツボの中から数粒。
tsubo no naka kara tsumubu.
vessel of inside from several grains
"several grains [emerged/came out] from inside a vessel."

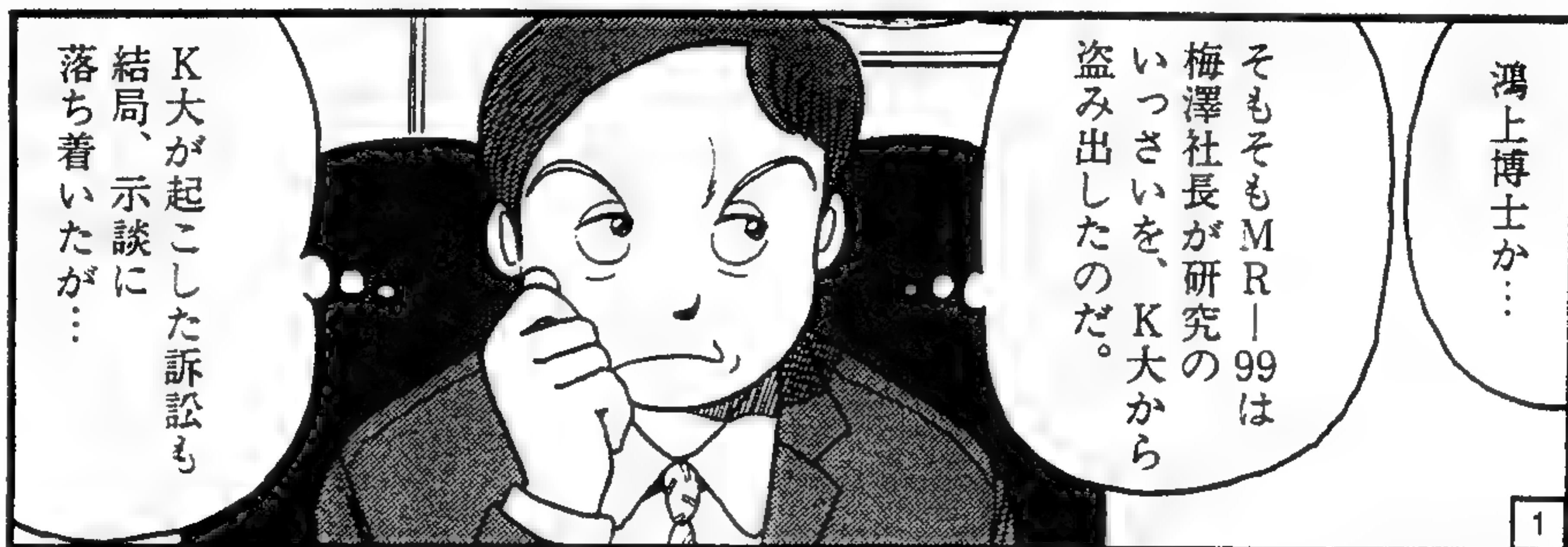
"Twenty years ago, several grains were found inside a vessel that the Archeology Department at K University happened to dig up from the ruins of King Asōka." (PL2)

Executive: 保存状態がよいので、遺伝子を完全な形で取り出すことが出来た。
hōzen jōtai ga yoi no de idenshi o kanzō ni katachi de toridasu koto ga deita.
preservation condition (obj.) was good because genes (obj.) complete/perfect form in extract were able to-and
"Because the seeds were well-preserved, it was possible to extract genes in complete form, and..." (PL2)

tsumu is a prefix meaning "several," and *tsubu* = "grain," so *tsumubu* = "several grains" something like *dete kuru* "emerged/came out/appeared") is understood after *tsumubu*

- *yokatta* is the plain/abrupt past form of the adjective *yoi* ("good/fine")
- *toridasu* = "take out/extract" and *koto ga deita* is a virtualizing form of *koto ga dekiru* which after a plain, non-past verb makes a potential "can/be able to") *koto toridasu koto ga deita* = "it was able to extract, and"





Kuze 橋上 博士 か
 Kinnoue Hakase ka
 (name) Dr. (?)
 "Dr. Kinnoue, kuno = " (PL2)

Kuze: ええええ MR-99 と 橋上 博士 が 研究 の こ を 先生 から 盗み ました のが
 Senninsho Furu-dru kōkyūkyō wa tame ni Shōrii ga kenkyū no koto o Ke-kan kara nusundaishite mo desu
 as began with speed/surety in fact 'name' of pers. why research at emperor who K Univ. found stole out/away 'explain.'
 "To begin with, President Umezawa stole all the research on MR-99 from K University" (PL2)

Kuze: 先生 が 起 した 訴訟 も 結局 示談 に 落ち着い ち び
 Ke-dai ga okushita soshō mo tetsuyoku, judan ni ochitsuzuki ga
 K Univ. why brought/suited lawsuit also in the end out-of- court settlement in informal/ended but
 "The lawsuit filed by K University ended in an out-of-court settlement, but..." (PL2)

- *issho* is more commonly seen as a strong emphaser for negatives, "entirely/absolutely not/noun" but here it is a noun meaning "entirety" ~ *kenkyū no issai* = "the entirety of the research."
- *nusundaishite* is the plain/abrupt past form of *nusundaite* "steal/nasuda" "steal" and *desu* "take out"
- *okushita* is the plain/abrupt past form of *okusu* lit. "raise" but when speaking of lawsuits "bring/file". *Ke dai ga okushita* is a complete thought/sentence. "K University filed it" (implying *what?* "lawsuit")
- *ochitsuzuki* is the plain/abrupt past form of *ochitsuku*, which can mean "conclude/decide/terminate in".

Kuze: その時 橋上 博士 は 先生 から 盗み 出された 論文 を 偽造 して 偽論文 を 発表 した
 sono toki Shōrii wa Kinnoue hakase ni tanshiro o ushiyarete gōzō shite gōronshi o hōshū shita
 at that occasion on pres. in fact name the papers/articles stolen/out/produced falsified/fake/counterfeited papers did well
 "at that time, President Umezawa made unfounded slanderous and defamatory statements against Dr. Kinnoue, and

おかげで 橋上 博士 は 先生 から 追い 出されて しまっ た
 okage de hakase wa K-kan kara oideyarete shimatta
 thanks to that the doctor against K Univ. drive out in out-keep
 "thanks to that, Dr. Kinnoue was driven out of K University" (PL2)

Kuze: あの 学者 は 今 三流 大学 での 研究 生活 だ
 ano shōka wa ima sanchū daigaku de no kenkyū seikatsu da
 that scholar/subject of scholar from now as for is ambles/and
 彼 は 今 三流 大学 での 研究 生活 だ
 kare wa ima sanchū daigaku de no kenkyū seikatsu da
 he/she now at in a faded manner research life is ambles/and quite is
 "They say this brilliant scholar has now been reduced to carrying on his research with minimal resources at a third-rate university." (PL2)

- *hishō* and *shōshi* are synonyms both meaning "slander/defamation" both an *on* and *kun*. *Shō* is the stem form of *shōru* here, acting as a continuing form. *shōshi* is a *kanji* based/defamatory statements and
- *nanjō* is "wrong to thank" but it is not the *on* usage *nanjō* expression seen above but "thanks to that" in this case is a statement of blame rather than credit
- *ushiyarete* is the *te* form of *ushiyareru* "be driven out" passive form of *usuraru* "drive out" *ushiyarete* after the *te* form of a verb implies the action was undesirable/regrettable

Kuze: 企業 倫理 の 問題 だ
 Kaisha rinri no mondai da
 this one/thing as for corporate moral/ethics of issue/problem is
 "Corporate ethics are at issue here." (PL2)

Kuze: 利益 の 為 には 何 だって 犠牲 を 払 っ ち ます
 Rieki no tame niwa nani shiyaku o erabanu to wa mo wa
 profits for the purpose of it this means why not even sacrifice say thoughtfully as for
 "The attitude that you'll do anything for the sake of profit is..."

* *erabanu* is a contraction of *erabawazu* "not select" negative of *erabu* "select" but in this case *erabanai* means "not be selective/picky" *shiranu o erabanai* = "not be selective about means/methods" + "be willing to do anything."

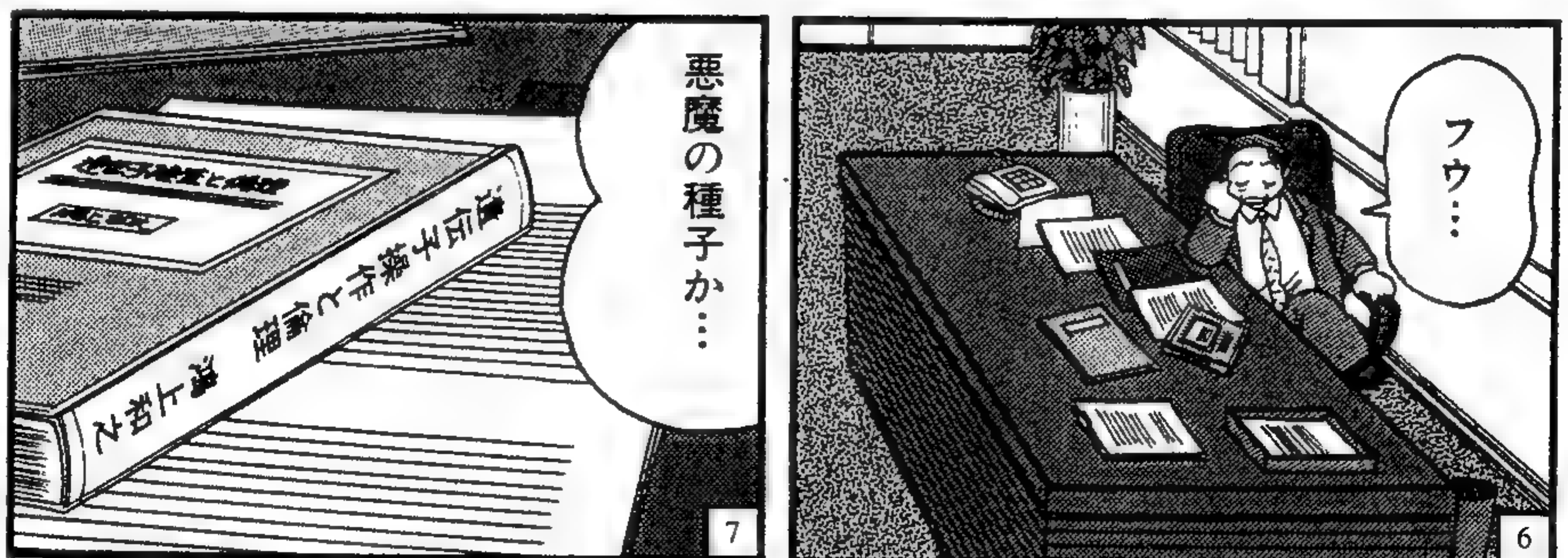
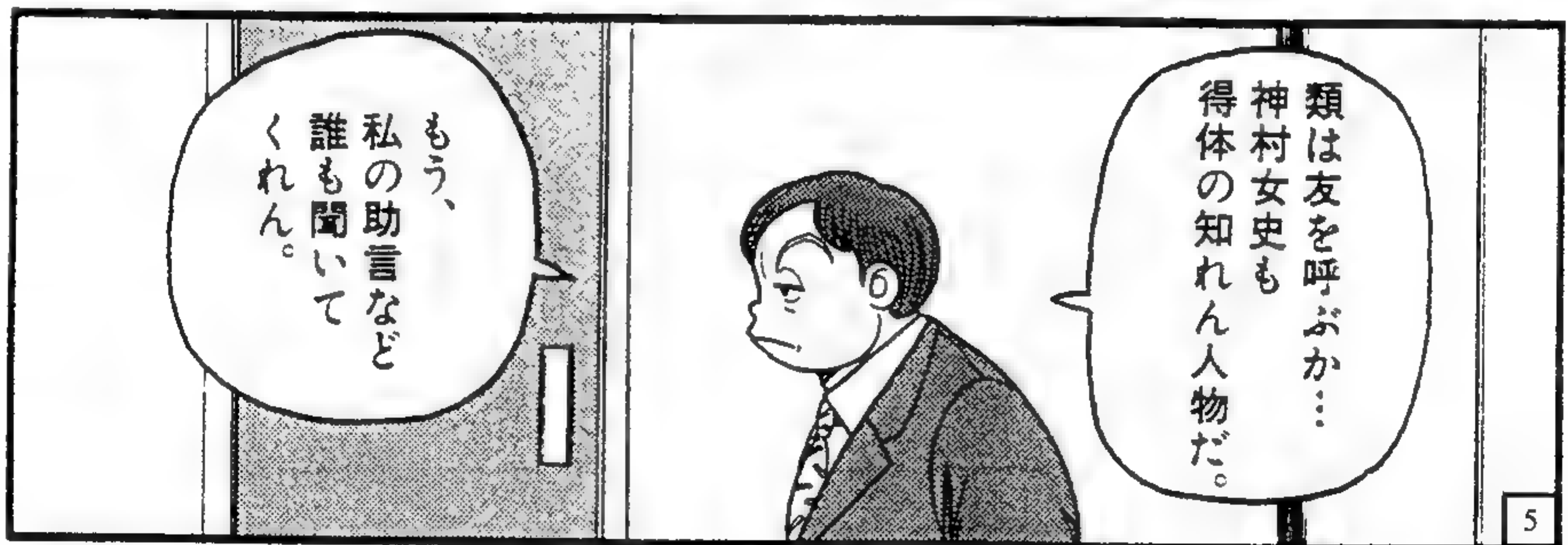
Kuzumaru: 久世さん。
 Kuzumaru san
 maao-hon.
 "Mr. Kuze." (PL3)

Kuze: はい
 Hai
 "Yes?" (PL3)

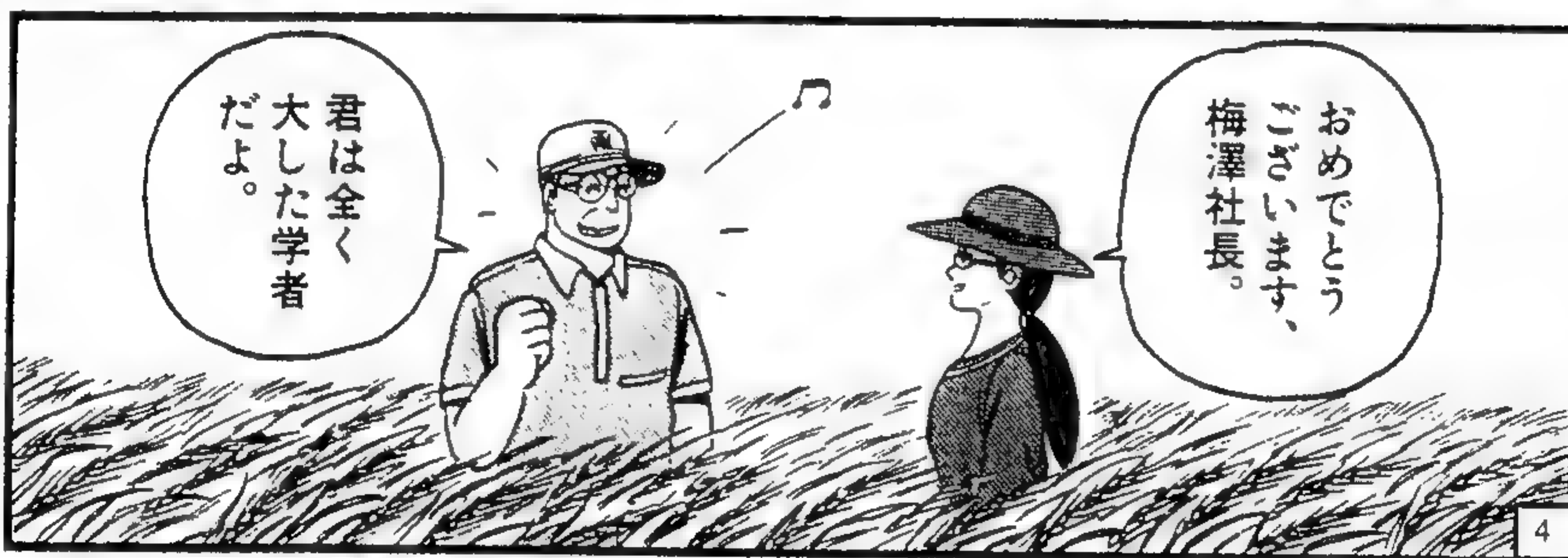
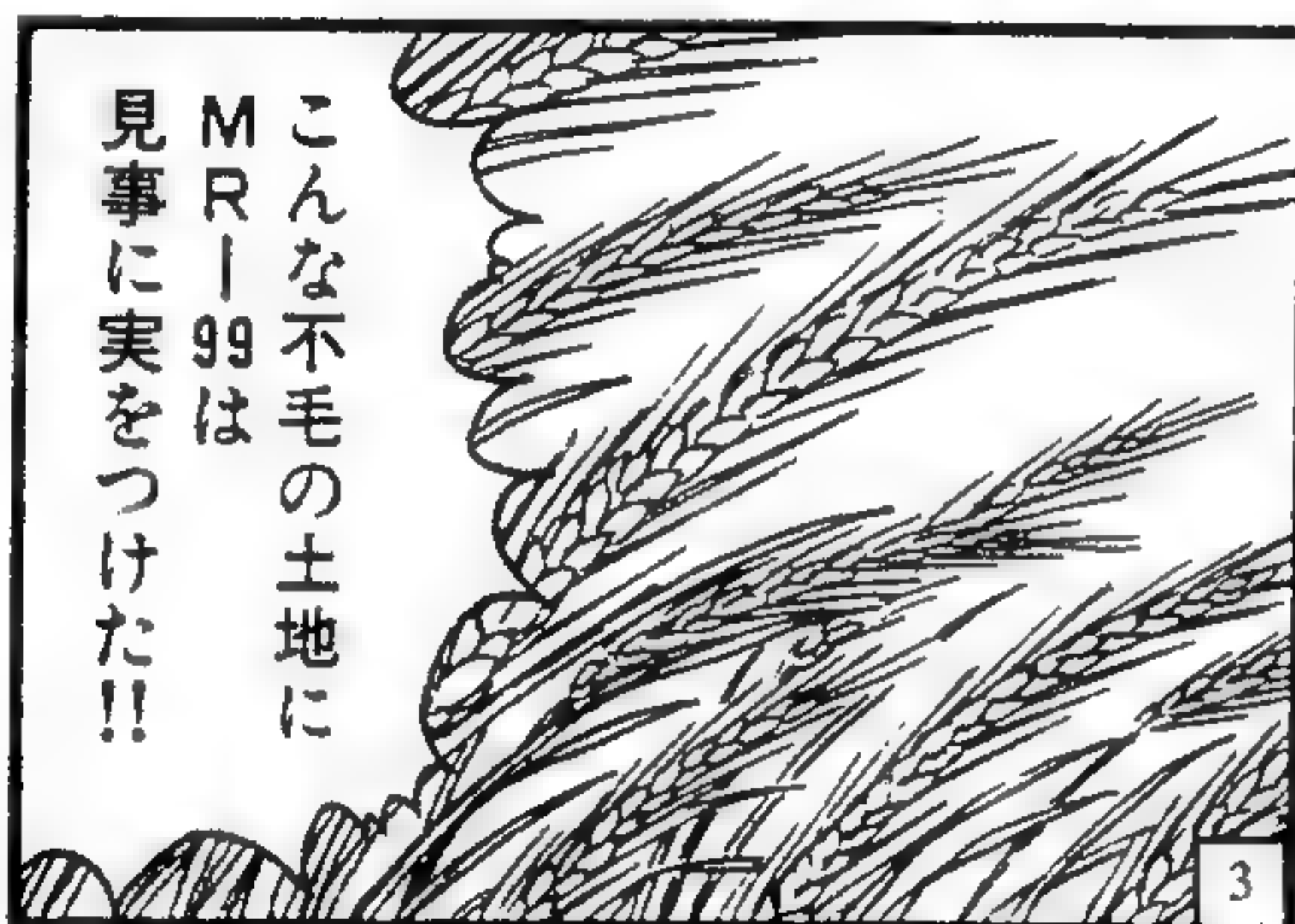
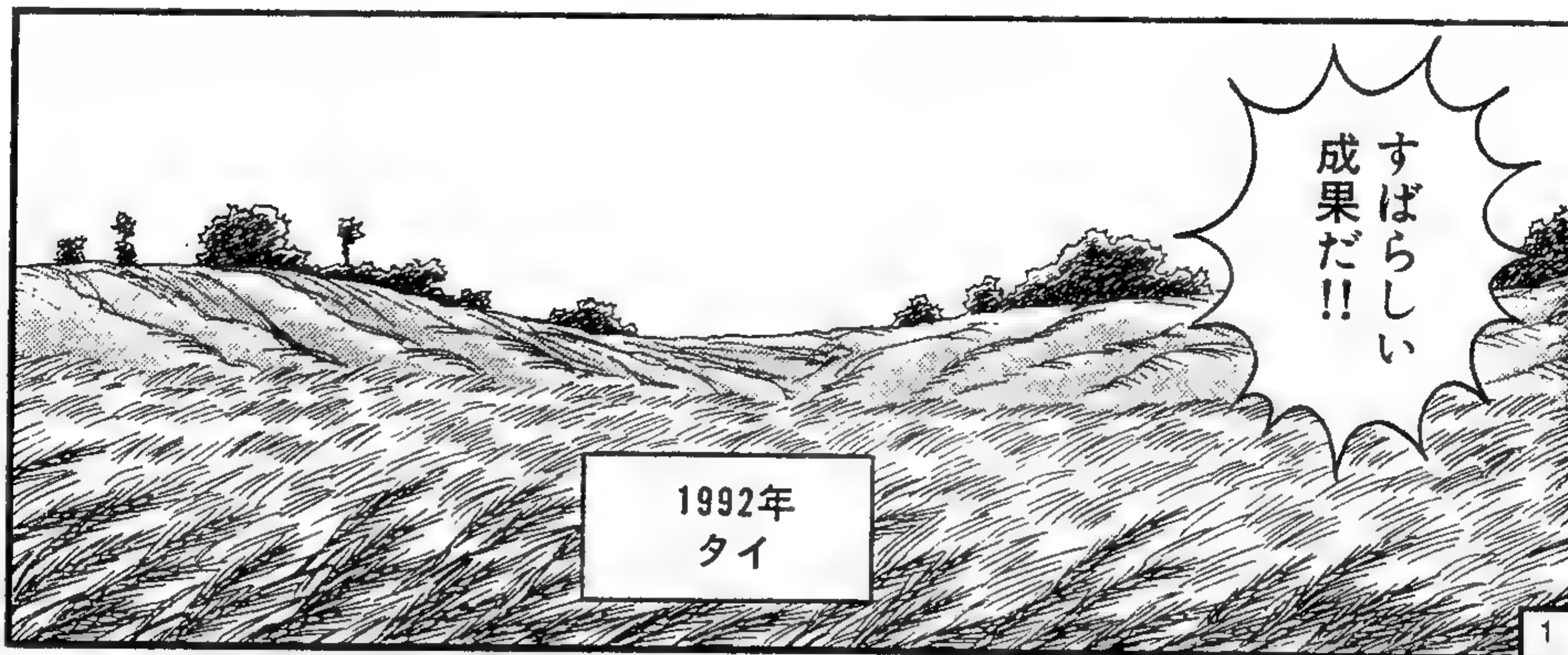
- *Hai* is a somewhat startled but formal "yes?/what?"

Kuzumaru: 今日 から 私 が 研究開発部 の 部長 とい う こと ですか
 Kyō kara watashi ga Kenkyū Kaihatsu-bu no buchō to iu koto desu ka.
 today from I subj. R&D Dept of dept. head (question) say thing/situation is but
 MR-99 を 最優先 事項 と して その他 に タッチ して いる 暇 は ありません か。
 MR-99 o saiyūsen jikō to shite sono hoka ni touchi shite iru ima wa arimasen ka.
 MR-99 obj. highest priority item as other things in touching time us on not have but
 "Beginning today, I am head of the R&D Department, but with MR-99 being the highest priority item, I won't have time to deal with anything else." (PL3)

- *tatchite* is from the English "touch" *tatchite iru* is from the verb *tatchi suru* "touch" or by extension, "muddle with" (take a hand in)
- *ga* "but" can be thought of as implying something like "but is that likely to be a problem?" She is really just telling him the way things will be, but implying that she is interested in his response. softens the message



1. **Kuze:** いや、もちろん その他の... 開発 は、これまで 通り 私... が... 取りしきります。
Iya, mochiron sono hoka no kaihatsu wa, kore made -dōri watashi ga torishikirimasu.
 (interj.) of course other development as for until now the same as I (subj.) will manage/supervise
"That'll be fine. I will of course continue to handle all other development projects as I have before." (PL3)
- Kuze:** と 言っても、ほとんどのスタッフは MR-99 の 要員 です ね。
To itte mo, hotondo no sutaffu wa Emu-aru kyūjūkyū no yōin desu ga.
 (quote) even if say most of staff as for (seed variety) off/for necessary personnel is/are but
"Not that that means much, since most of the staff are assigned to MR-99." (PL3)
- *iya* is an informal "no," here implying "No, it won't be a problem" (answering her implied question) → "That'll be fine."
 - *torishikirimasu* is the PL3 form of *torishikiru* ("manage/run/be in charge of").
 - *itte mo* is a conditional "even if" form of *iu* ("say"). *To itte mo* often introduces a qualifying statement that sheds different light on what one has just said.
2. **Kuze:** まあ、部長 補佐 の 私 には ふさわしいですが ね。
Mā, buchō hosa no watashi ni wa fusawashii desu ga ne.
 (interj.) dept. head asst. (=) I/me for is suited/befits but (colloq.)
"Anyway, it is suited to I who am the assistant department head."
"Anyway, it befits my role as assistant department head." (PL3)
- *mā* is a "warm-up" or pause word that adapts to fit its context: "I mean/you know/really/anyway/of course."
3. **Kamimura:** 久世さん、一言 言っておきますが、
Kuze-san, hitokoto itte okimasu ga,
 (name-hon.) one word/thing will say now but
"Mr. Kuze, there's one thing I'd like to make clear from the beginning." (PL3)
- Kamimura:** 私 が この 会社 に入った の は、何も あなたのポストを 奪う 為 じゃないんです よ。
watashi ga kono kaisha ni haitta no wa, nanimo anata no posuto o ubau tame ja nai n desu yo.
 I (subj.) this company into entered (nom.) as for [not] at all your post/job (obj.) steal purpose is not (explan.)(emph.)
"As for my entering this company, it is not at all for the purpose of stealing your job."
"I didn't join this company because I wanted to take away your job." (PL3)
- *itte* is the *-te* form of *iu* ("say"), and *okimasu* is the PL3 form of *oku*, which after the *-te* form of a verb implies the action is done now/ahead of time in preparation for some future need; here the feeling is that she wants to head off any later misunderstanding by making one thing clear now/up front/at the beginning.
 - *haitta* is the plain/abrupt past form of *hairu* (here meaning "enter/join [a company]"). *No* is a nominalizer that makes the complete/thought sentence *Watashi ga kono kaisha ni haitta* ("I joined this company") act as a single noun, and *wa* ("as for") marks that noun as the topic → "as for my joining this company."
 - *nanimo* combines with a negative later in the sentence to mean "not anything/in no way/not at all."
 - *tame ja nai* is the the negative form of *tame da/desu*, which after a verb (or complete sentence) means "in order to [do the action]/for the purpose of [doing the action]."
4. **FX:** ニッ!
Ni! (effect of a grin)
- Kamimura:** 社長 の 人柄 が 気に入った から こそ やって来た のです。
Shachō no hitogara ga ki ni itta kara koso yatte kita no desu.
 co. pres. 's character/personality (subj.) liked because (emph.) came (explan.)
"I came here because I liked the president's character."
"I joined because I was drawn to the president's personality." (PL3)
- *ki ni itta* is the plain/abrupt past form of *ki ni iru* ("like/be pleased with").
 - *yatte kita* is the plain/abrupt past form of *yatte kuru*, where *kuru* = "come"; *yatte kuru* typically implies coming over considerable distance or through special effort/circumstances.
5. **Kuze:** 類 は 友 を 呼ぶ か。神村 女史 も 得体の知れん 人物 だ。
Rui wa tomo o yobu ka. Kamimura Joshi mo etai no shiren jinbutsu da.
 kind/type as for friend (obj.) calls/attracts (?) (name) (title) too/also mysterious personage is
"Like are drawn to like, I suppose. Ms. Kamimura is a mysterious one, too." (PL2)
- Kuze:** もう、私 の 助言 など 誰も 聞いてくれん。
Mō, watashi no jōgen nado daremo kiite kuren.
 now/any more I/me 's advice/counsel something like [not] anyone/no one won't listen-(to me)
"No one's interested in my opinions anymore." (PL2)
- *rui wa tomo o yobu* (lit., "those of a kind attract friends/like kind") is one of several similar expressions essentially equivalent to "birds of a feather flock together."
 - *joshi* can be used as a title of respect for any woman, but tends to be used mostly for politicians, scholars, writers, and other intellectual types.
 - *kiite* is the *-te* form of *kiku* ("listen to"), and *kuren* is a contraction of *kurenai*, negative of *kureru*, which after the *-te* form of a verb implies "[do the action] to/for me."
6. **Kuze:** フウ...
Fū... (sigh)
7. **Kuze:** 悪魔 の 種子 か。
Akuma no shushi ka.
 devil 's seeds (?)
"The Devil's Seeds, hunh..." (PL2)
- the question particle *ka* is often used rhetorically when contemplating something to oneself, with the feeling of "~, hunh?/is it?"
- (continued on next page)



Book: 遺伝子 操作 と 倫理 鴻上 和之
Idenshi Sōsa to Rinri Kōnoue Kazuyuki
 gene manipulation and ethics (surname) (given name)
The Ethics of Gene Manipulation Kōnoue Kazuyuki

[1] **Narration:** 1992 年、タイ
Sen-kyūhyaku-kyūjūni -nen, Tai
 1992 year Thailand
1992, Thailand

Umezawa: すばらしい 成果 だ!!
Subarashii seika da!!
 wonderful/spectacular results/fruits is
"The results are spectacular!" (PL2)

- *seika* refers to the "results/accomplishments/fruits" of an endeavor.

[2] **Umezawa:** テスト 地 に 選んだ ここ は、キャッサバ で 地力 を 吸いつくして、
Tesuto -chi ni eranda koko wa, kyassaba de chiriyoku o suitsukushite,
 test lands/plot for/as selected this place as for cassava by/with fertility (obj.) suck up/absorb completely-and
 草 一本 生えなかった 所 なんだ ぞ!!
kusa ippon haenakatta tokoro na n da zo!!
 grass 1 count didn't grow place (is-explan.) (emph.)
"This place we selected as our test plot had been completely depleted of its fertility by cassava, and not a blade of grass grew here." (PL2)

- *eranda* is the plain/abrupt past form of *erabu* ("select/choose"), and *ni* marks *tesuto-chi* as the purpose for which the place was chosen. *Tesuto-chi ni eranda* is a complete thought/sentence ("[we] chose [it] for/as a test plot") modifying *koko* ("here/this place"), and *wa* marks *koko* as the topic: "as for this place that we chose for our test plot, . . ."
- *sui-* is the stem of the verb *suu* ("suck in/suck up/absorb"), and *-tsukushite* is the *-te* form of *-tsukusu*, a verb suffix meaning "[do] fully/completely/exhaustively/down to the last bit."
- 本 *-hon* (pronounced *-bon* or *-ppon* after certain numbers) is the counter suffix for long, slender things, including blades of grass; *kusa ippon* = "one blade of grass."
- *haenakatta* is the past form of *haenai*, the negative form of *haeru* ("[a plant] comes up/grows"). *Kusa ippon haenakatta* is a complete thought/sentence ("not one blade of grass grew [there]") modifying *tokoro* ("place").
- cassava is grown for its tuberous roots, which are used for food. Its power to draw nutrients from the soil is strong, making it easy to cultivate.

[3] **Umezawa:** こんな 不毛の 土地 に MR-99 は 見事に 実 を つけた!!
Konna fumō no tochi ni Emu-aru kyūjūkyū wa migoto ni mi o tsuketa!!
 this kind of infertile/barren land on (seed variety) as for splendidly fruit/grain (obj.) attached/bore
"Even on this infertile land, the MR-99 has produced splendid heads of grain." (PL2)

- *migoto* comes from *miru* ("see") and *koto* ("thing"; *k* changes to *g* for euphony), implying "something to see"; *migoto ni* = "in a manner that is something to see" → "beautifully/brilliantly/masterfully/splendidly."
- *mi* might be described as the "bearing part" of plants—i.e., "seeds/grains/nuts/berries/fruits"—and *tsuketa* is the plain/abrupt past form of *tsukeru* ("attach," or when speaking of *mi*, "bear").

[4] **Kamimura:** おめでとうございます、梅澤 社長。
Omedetō gozaimasu, Umezawa Shachō.
 congratulations (name) co. pres.
"Congratulations, sir." (PL3-4)

Umezawa: 君 は 全く 大した 学者 だ よ。
Kimi wa mattaku taishita gakusha da yo.
 you as for indeed admirable/amazing scholar are (emph.)
"You are a truly amazing scholar." (PL2)

- *omedetō gozaimasu* is a congratulatory phrase/greeting used for a wide variety of joyful/auspicious occasions.
- *mattaku* (lit., "completely/entirely") here is used like "indeed/truly" to emphasize *taishita*.
- *taishita* basically means "considerable/quite some," and it implies admiration, wonder, or even amazement at the thing or person modified.

[5] **Kamimura:** これ で 社長 の 夢 も ...
Kore de shachō no yume mo ...
 this with co. pres./you's dream also
"With this, your dream, too [can be attained]."
"Now you can attain your dream." (PL3 implied)

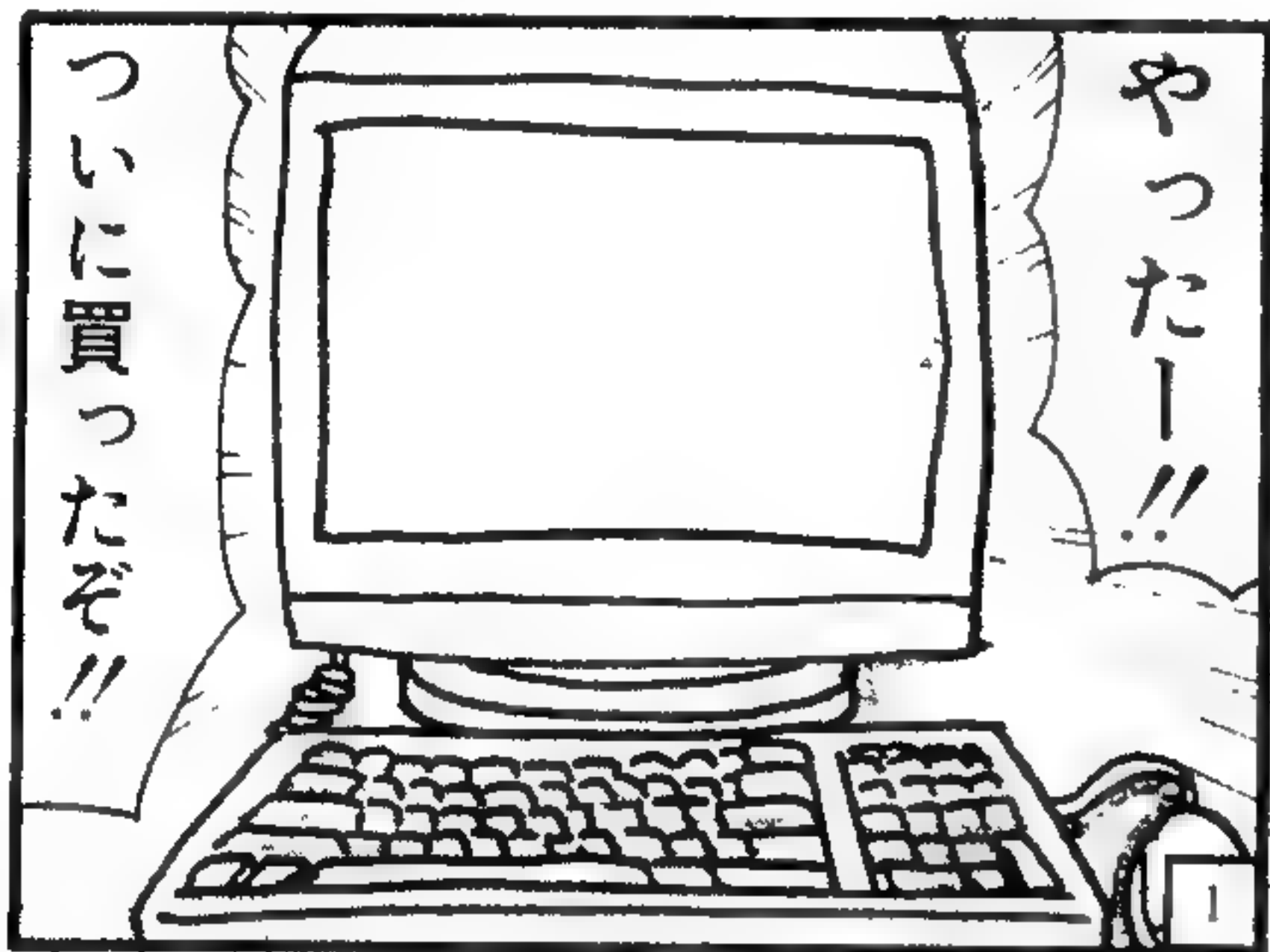
- Japanese speakers often refer to their listeners by name or title when an English speaker would say "you," and *no* makes a possessive, so *shachō no* here is like "your."

[6] **Umezawa:** そう だ!! MR-99 で 世界 の 種子 産業 を 支配する のだ!!
Sō da!! Emu-aru kyūjūkyū de sekai no shushi sangyō o shihai suru no da!!
 that way is (seed name) with world's seed industry (obj.) will rule/take over (explan.)
"That's right! With MR-99, I'll rule the world's seed industry!" (PL2)

マンモスライクな お嬢さま!!

Mammoth-like Ojōsama!!

by 岡田ガル / Okada Garu



1 **Ojōsama:** やったー!! ついに買ったぞ!!
Yatta!! Tsui-ni katta zo!!
did finally bought (emph.)
"I did it! I finally bought one!" (PL2)

- *yatta* is the plain/abrupt past form of *yarū* ("do"), it's used as an exclamation of joy, like "I/he did it!" or "All right!/Yeah!/Hooray!"
- *tsui-ni* = "at long last/finally."
- *zo* is a rough/masculine particle for emphasis, but female speakers can use it for special effect in informal situations (e.g., talking to kids or among close friends) or when speaking to themselves.

2 **Ojōsama:** うれしいな ったらうれしいな!
Ureshii na ttara ureshii na!
am happy (colloq.) (quote) am happy (colloq.)
"I'm so-o-o happy, ohhh so happy!" (PL2)

Sound FX: ういーん
Uiin
Rrreee (whir/whine of computer)

Ojōsama: へー、これがマウスか。
Hē, kore ga mausu ka.
(interj.) this (subj.) mouse (?)
"Hmm, so this is a mouse, is it?" (PL2)

- *ttara* is a contraction of *to ittara*, a conditional ("if/when") form of the quotative *to iu* ("say"). The pattern *X ttara X* essentially says "when I say X, I really mean X" and serves as a very emphatic way to express a view or feeling. The colloquial particle *na* here also adds emphasis.
- *ka* literally makes the second line a question ("Is this a mouse?"), but the question form is often used rhetorically when observing/confirming something for oneself, with the feeling of "So this is ~, is it?/I guess/it seems."

3 **Ojōsama:** よし!! じゃ、早速...
Yoshi!! Ja, sassoku...
all right then/in that case. promptly
"All right then, I will immediately..."
"All right, then, I think I'll get right down to business and..."

- *yoshi* is an interjection that signals the speaker is ready to/about to begin an action.

4 **Ojōsama:** マウスに名前でも付けるか。
mausu ni namae demo tsukeru ka.
mouse to name or something attach (?)
"Shall I name the mouse or something?"
"name the mouse." (PL2)

えーと、えーと、マッキーマウス、ジェリー、
Ē to, ē to, Makkii Mausu, Jerii,
um/let's see um/let's see (name) (name)
"Um, let's see, Macky Mouse, Jerry..."

うーん、チュー太、チュー助...
Ūn, Chūta, Chūsuke...
hmm (name) (name)
"Hmm, Chūta, Chūsuke..."

Narration: おい!! 違う だろ!
Oi!! Chigau daro!
hey is different/wrong probably/surely
"Hey! You know that's not what it's about!" (PL2)

- *namae o tsukeru* = "attach/give [something] a name" → "name [something]." *Demo* literally means "or something/someone/someplace," but here it's best thought of merely as a "softener."
- the question indicated by *ka* is again purely rhetorical; a rhetorical question typically assumes an affirmative answer, and in this case it's essentially like saying "Will I/shall I ~? Yes, I think I shall ~" → "I think I'll ~."
- *ē to* and *ūn* both imply an effort to think of something: "uhh/um/let's see."
- *chū* is the sound a mouse—the live kind—makes, and *-ta* and *-suke* are common endings for boys' names.
- *daro* (or *darō*) makes a conjecture ("surely/probably ~"), but, especially when the last vowel is short, it can have the feeling of "you surely know that ~" or "you know very well that ~."

マンモスライクな お嬢さま!!

Mammoth-like Ojōsama!!
by 岡田ガル / Okada Garu



1 Magazine: 外資系企業数社が
Gaishi kei kigyā sūsha ga
foreign capital affiliated enterprises several companies (subj.)
インターネットによる採用を実施
Intanetto ni yoru saiyo o jissshi
Internet on relies hiring (obj.) implemented
Several firms affiliated with foreign capital are implementing hiring via the Internet.
Foreign Firms Implement Hiring via Internet

Ojōsama: ヘー、インターネットか。
Hē, Intanetto ka.
(interj.) internet (?)
"Hmm, internet, huh?" (PL2)

- *sū-* is a prefix meaning "several," and *-sha* refers to *kaisha* ("company"), so *sūsha* = "several companies."
- *~ ni yoru* means "that relies on..."; *Intanetto ni yoru saiyo* = "hiring that relies on the Internet" → "hiring via the Internet."
- *saiyo* refers to the "use/employment" of something for a particular purpose, or of a person for a job → "hiring." The verb form is *saiyo suru* ("use/hire").
- *jissshi* here implies *jissshi suru* ("implement [a plan/system/policy]").

2 Ojōsama: よっしゃあ!! 私 も 始める とするかー!
Yosshā!! Watashi mo hajimeru to suru kā!
all right I also begin shall I do?
"All right then. Let's get right to it!" (PL2)

- *yosshā* is a spirited variation of *yoshi*, an interjection used when the speaker is ready to/about to begin an action.
- *to suru ka* after a plain, non-past verb is like a rhetorical question, "shall I/we [do the action]?" An affirmative answer is assumed.

3 Sound FX: ガーン
Gā (sound of automatic door motor)

Store Keeper: いらっしやいませー。
Irasshaimasē.
welcome/come in
"Come right in!" (PL4)

Ojōsama: あ の 〜 ...
Anō...
"Umm, excuse me, but..."

- *anō* is a hesitation word similar to "uhh/um." It's often used to get someone's attention, essentially like "Excuse me."

4 Ojōsama: インターネット 下さい。
Intanetto kudasai.
Internet please give me
"I'd like an internet, please." (PL3)

Arrow: よく わかってない
Yoku wakattenai
well not understand
Doesn't have a clue

Sign: テレビ
Terebi Televisions

Arrow: 街 の 電器屋さん
Machi no denkiya-san
town/neighborhood of elec. appliance shop-(hon.)
Owner of the local appliance store

Store Keeper: は?
Ha?
"Huh?" (PL3)

- *yoku* is the adverb "well," or when modifying a negative, "not very well"; *wakattenai* is a contraction of *wakatte inai* ("don't/doesn't understand"), so *yoku wakattenai* is literally "doesn't understand very well"—usually a euphemism for "doesn't understand at all" → "doesn't have a clue."
- when written 街, *machi* tends to refer to streets/districts/quarters/neighborhoods within a larger town or city rather than to an entire town.
- the suffix *-ya* can refer either to the shop itself or to the person who owns/runs it; especially in the latter case, *-san* is often added.

Book Review

(continued from page 55)

world of manga was a panel in which General Douglas MacArthur, kneeling and bound but still wearing his sunglasses, has his head taken off in a clean slice by a Japanese Imperial Army officer. The scene—hardly the most graphic in this particular story—comes from “Planet of the Jap,” which describes an alternate reality in which Japan and Germany win World War II. The artist, Maruo Suehiro, draws in a

photorealistic style, a perfect medium for his disturbing, often startlingly explicit images. (“Maruo draws nightmares,” Schodt writes in *Dreamland*.)

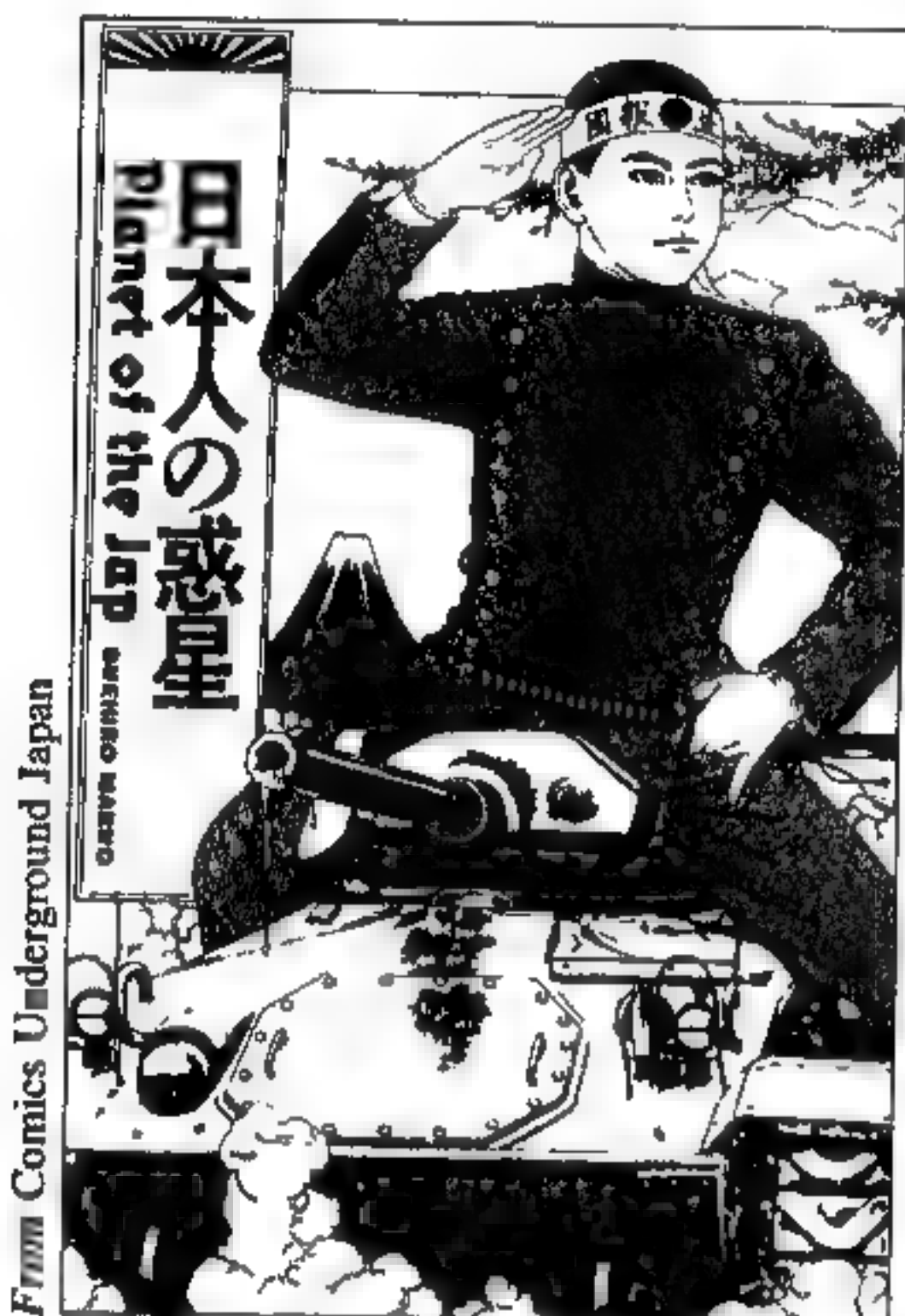
But “Planet of the Jap” is not the only disquieting manga in *Comics Underground Japan*, and it is certainly not the most bizarre. The collection ranges all over the map, both in subject matter and artistic style, with manga that darkly satirize everything from high-school cliques to sadistic bosses. Many of the works take Japanese

societal norms and exaggerate them to absurdity, or play them out against a richly surreal backdrop (the best example of this is Muddy Wehara’s “Bigger and Better,” which has salarymen slaying monsters and riding about on the backs of giant turtles).

As hard as I’ve tried to convince myself that there is a unifying theme shared by these disparate alternative manga, I can find none. I’ve come to believe that the only common creative thread among them is simply that of being completely unlike any other manga being published today, which is probably what makes them so refreshing. If manga is Japan’s ongoing national dialogue, then *Comics Underground Japan* performs an essential service by amplifying the offbeat voices of dissent.

Ian Baldwin is a freelance writer based in New York City.

• disquieting = 不穏な *fuon na* • slay = 殺す *korosu* • disparate = さまざまな *samazama na*



マンモスライクなお嬢さま!!

Mammoth-like Ojōsama!!

by 岡田ガル / Okada Garu



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Ojisan: インターネット用にコンピュータ買ったから、お金ちょうだい。
Intānetto ni yō ni konpyūtā katta kara okane chōdai.
 Internet-purpose for computer bought because 'him' money please give me
 "I bought a computer to use the Internet, so I need some money." (PL 2)

Ojisan: 就職活動で使うの。
Shūshoku katsudō de tsukau no.
 job search in will use (explan.)
 "I'm going to use it in my job search." (PL 2)

Mother: ようかな? おね。いくら?
Sō ga nai iro ne ikura?
 can't be helped (from exclaim.) how much?
 "You're hopeless. How much do you need?" (PL 2)

- the suffix *-yō* means "purpose, and" *-ni* = "for the purpose of / to use with"
- katta* is the plain/abrupt past form of *kau* "buy" *o*, to mark *konpyūtā* as the direct object of this verb, has been omitted, as it often is in colloquial speech
- chōdai* is an informal (please, give me/let me have)
- shūshoku* is a noun for "getting a regular/permanent job" and *katsudō* refers to "activity" that is directed toward a specific purpose: *shūshoku katsudō* = "job search"
- sō ga nai* is an expression for "there is no help for it/it can't be helped." Sometimes it is used to express exasperation with one's listener: "there is no help for you/you're impossible/you're hopeless."



Ojisan: ソフトも、含め、5万円程度。
Sofuto mo fukume te 50,000 en do.
 software also including 50,000 approx.
 "Including the software, around 50,000." (PL 2)

Mother: あ、意外に、う、う、う、う。
ā, gaizai ni, u, u, u, u.
 (interj.) surprisingly cheap/inexpensive (exclam./fooling?)
 "Oh, it's surprisingly cheap, isn't it?"
 "Wow, that's really cheap." (PL 2)

- sofuto* is short for ソフトウェア *sofuto wa*, the katakana rendering of the English word, "software"
- fukume* is the *te* form of *fukumeru* ("include")
- do* after a number literally implies that the number is an approximation, but it is also used as a suffix or many *do* when hear nothing really approximate about the figure
- ā* is a feminine interjection showing surprise "Oh! Oh? Oh my! Hey"



Ojisan: 家族で使える、初心者用の、だから、はまよ。
Kazoku de masaiete shōshinsha yō no, da kara, ha ha ha.
 family 'scope' can use beginner purpose (mod.) because tough
 "That's because it's a model for novices, that the whole family can use. Ha ha ha." (PL 2)

Mother: ああ、ちょっと、さ、さ、さ。
ā, chotto, sa, sa, sa.
 then/in this case a little for the do rough
 "Then let me try it out a little." (PL 2)

- masaiete* is the potential "can/be able to" form of *tsukau* "use". *de* marks *kazoku* ("family") as the scope/range of those who can use it
- kazoku de tsukaueru* is a complete thought/sentence "the whole family can use it" modifying *shōshinsha yō no*.
- shōshinsha yō no* here implies *shōshinsha yō no konpyūtā* "a computer for beginners/novice". *no* is used to modify one noun with another (the first modifies the second), but sometimes the noun being modified can be left understood, and not explicitly stated.
- marosete* is the *te* form of *maroseru* the causative "make/let" form of the verb *wazu* ("do"). the *te* form of a verb is often used to make an informal request.



Mother: これで、本当に、インターネットが、使えますか?
Kore de hontō ni Intānetto ga tsukaueru ka.
 this with really Internet (subj.) can use (explan.)
 "Can you really use the Internet with this?" (PL 2)

Mother: キーボードはどこへ行ったの、かな。
Keibōdō wa doko e itta no kana?
 keyboard is: for where to went (after a verb)
 "I wonder where it might be, but the keyboard went?"
 "Where's the keyboard?" (PL 2)

Ojisan: あ、う、う、う、う。
ā, u, u, u, u.
 (interj.) strange/sad it is 4444
 "Hm" "That's strange" (PL 2)

- asking a question with *ka* is very common in informal speech, especially among female speakers and children
- aru* is the plain/abrupt past form of *aru* "go"
- with a question word *mo kana* asks a question like "I wonder what/what/where it might be, but" which is often just a softer/more polite way of asking "What/what/where is"
- ā* or *ā* is an interjection of surprise/wonder when something is not as expected. She apparently has not noticed the lack of a keyboard until her mother asks about it. *u* or *uu* like *u* is there pretending that is the case
- the elongated *u* adds emphasis, showing quite strong feeling about the observation

BASIC JAPANESE through comics

Lesson 61 • Words you say to yourself

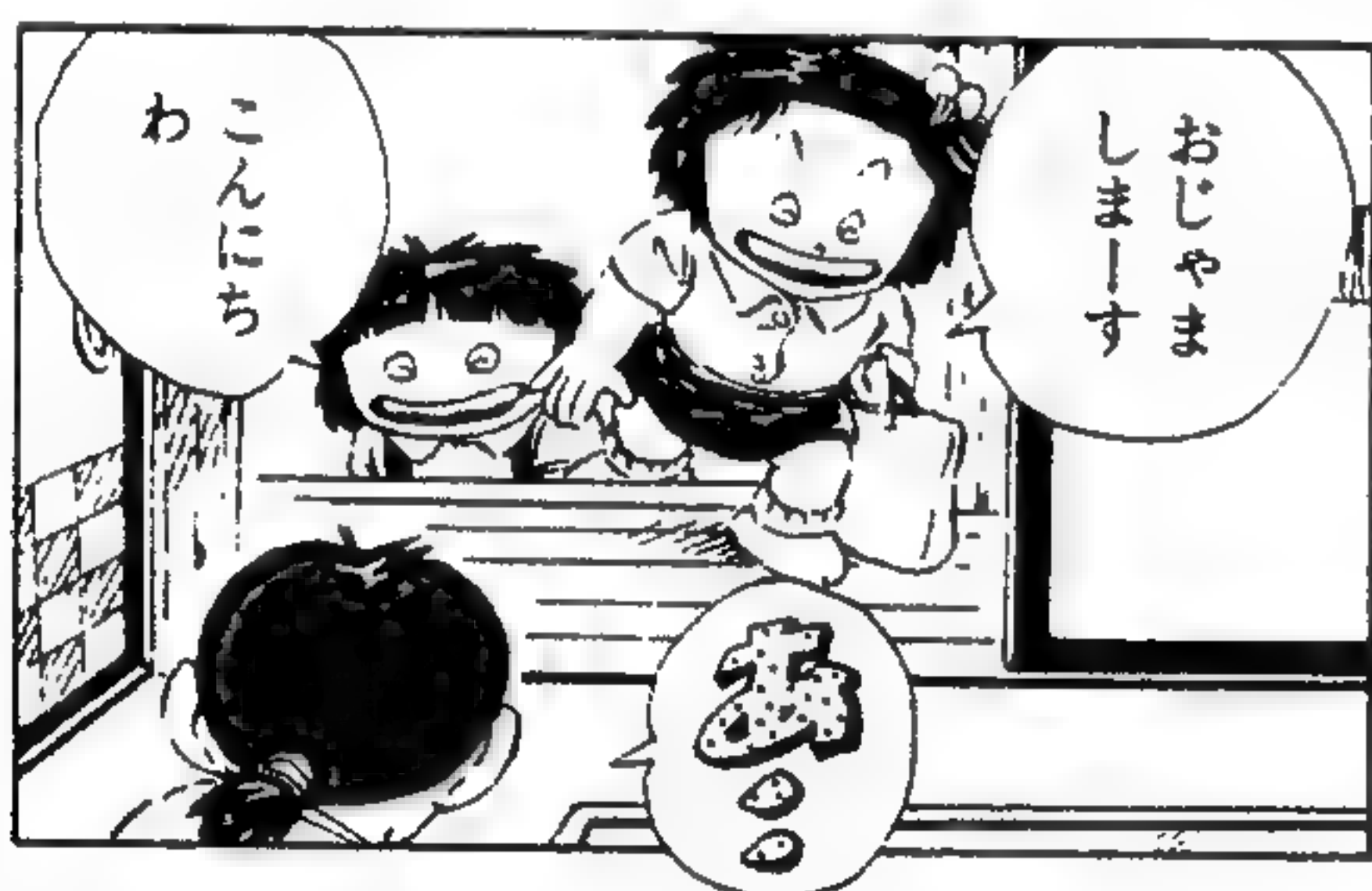
Have you ever wondered what Japanese people say when they talk to themselves? Or what exactly *was* that word your friend said when he spilled hot miso soup on his lap? Well, you're about to find out. This installment of Basic Japanese introduces some words that just pop out of the mouth whether there are people around to hear them or not.

Most of the words here could be classified as interjections; they may be found within a sentence, but are grammatically independent. Many can stand on their own and—though they may be just one hiragana character long—pack a great deal of feeling. Such words spice up the language. There is a word to express just about any emotion: surprise, shock, anger, wonder, relief. Then there are words that go along with certain physical activities, like sitting down or hoisting up a watermelon.

Commit these words to memory, and you'll be prepared the next time you need the equivalent of a "Whoops!" or a "Hallelujah!"

Surprise: A!

One of the most common interjections is a simple *a!*, used to show surprise or realization. In this example, Satchan is surprised by her unexpected visitors.



Chie: おじゃましてす!
Ojama shimāsu!
 will disturb
 “We’re coming in!” (PL2)

Hirame: こんにちはわ。
Konnichi wa.
 “Hello.”

Satchan: あ!
A!
 (interj.)
 “Oh!”

- *ojama shimasu* is an expression used when stepping into someone's home or office. It literally means “I’m intruding/causing a nuisance.”
- こんにちはわ instead of the more proper こんにちはは is a kind of written colloquialism.

Oh no!: *Ā!*

The more emphatic *ā!* is used to express shock or a sudden realization: “Oh no!,” “Oh dear!,” “Ouch!” Here, Dr. Slump’s stomach is rumbling, but when he looks for something to eat, he finds that his cupboard is bare.



© Toriyama Akira / Dr. Slump, Shueisha

Dr. Slump: ああっ!! も もう ないっ!!
Ā!! Mo- mō nai!!
 (interj.) (stammer) already/now not there
 “Oh no! Th-they’re all gone!!” (PL2)

Box: カラッポ ラーメン
Karappo Rāmen
Empty Ramen

- *mō* is literally “now/already,” but when followed by a negative it implies “no longer ~ / not ~ anymore.”
- *karappo* (an informal word for “empty”) is being used here as the product name.

Frustration/disappointment: *Ā-a*

The husband, shown sitting here unshaven and in patched clothes, quit his job six months ago and has been knocking about his house ever since. His wife is beginning to get fed up with him, and she expresses her frustration with the drawn-out sigh *ā-a*. The distinctive sigh, a common way of showing frustration or disappointment, begins on a high note, slides down, and then goes up again.



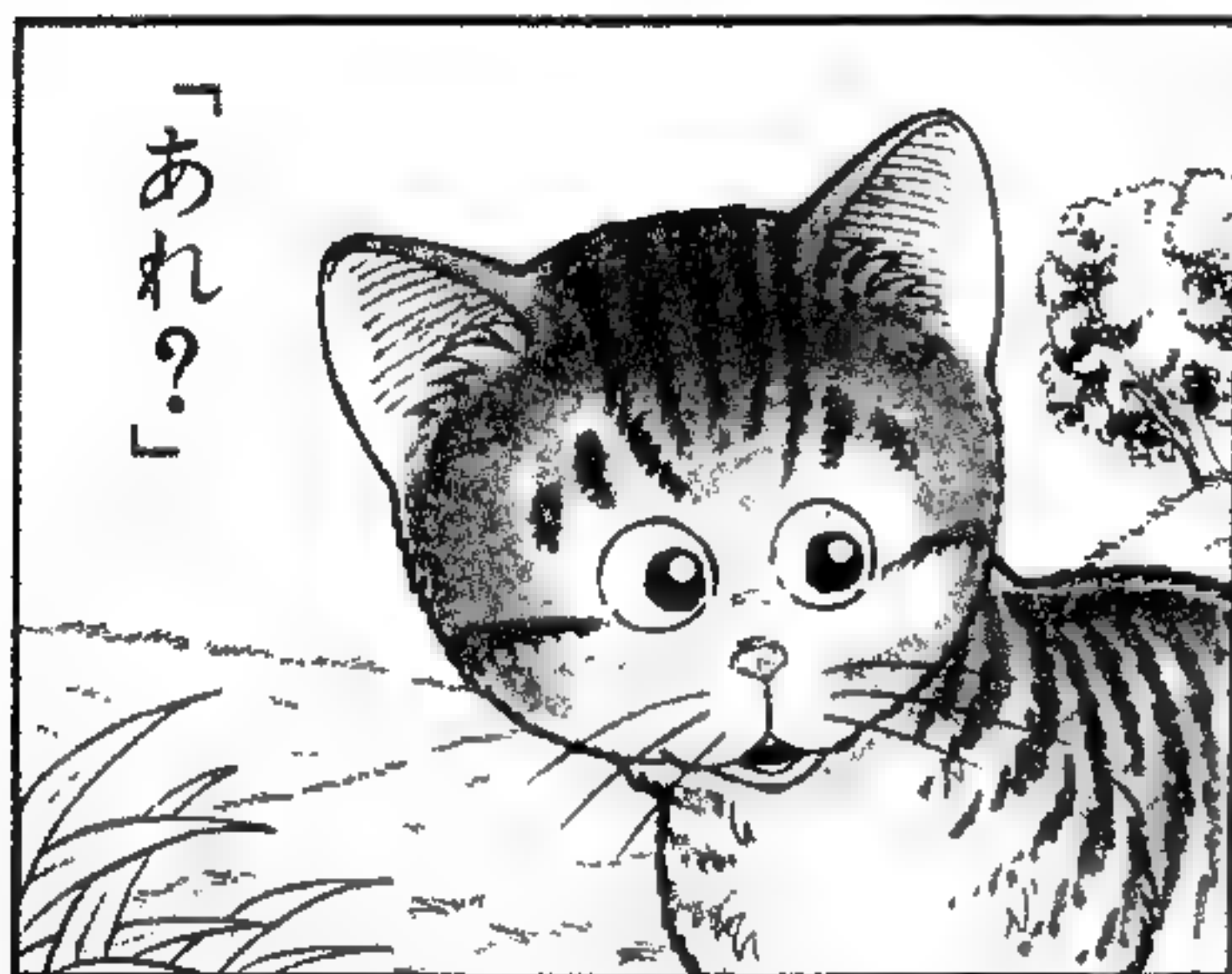
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Wife: あーあ、早く 働いてくれないと 困っちゃうなあ。
Ā-a, hayaku hataraitte kurenai to komatchau nā.
 (interj.) soon if you don’t work be troubled (colloq.)
 “Oh dear! If you don’t start working soon, we’re going to have problems!” (PL2)

- *hataraitte* is the *-te* form of *hataraku* (“work”), and *kureru* after the *-te* form of the verb implies the action benefits or fulfills the wish of the speaker.
- *to* after the negative form of a verb can make a negative conditional (“if not”) meaning, so *hataraitte kurenai to* = “if you don’t work.”
- *komatchau* is a contraction of *komatte shimau*, the *-te* form of *komaru* (“be distressed/have difficulties/be troubled”) plus *shimau* (“end/finish/put away”). The *-te* form of a verb plus *shimau* can imply the action is/was/will be regrettable or undesirable.

When you're startled: *Are/ara/oya*

Ara, *are*, *oya*, *aya*, and other variations all express surprise, wonder, or shock. *Ara* seems to be favored by women, whereas men tend to use *are* or *oya*, but there are no fast rules. *Ara-ara* is used like “dear, dear” or “tut-tut,” and *ara-mā* is often used to show sympathy upon hearing bad news. In our first example, Minikeru has just spotted a caterpillar, and in the second, a recently deceased, soon-to-be-judged man has come upon a grand courtroom built in the clouds.



© Kobayashi Makoto / *What's Michael?*, Kodansha

Minikeru: あれ?
Are?
“Hunh?”

Man: おや... あれ は?
Oya... are wa?
(interj.) that as for
“Whoa!... What's that?”
(PL2)



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When you make an effort: *Yoisho!*

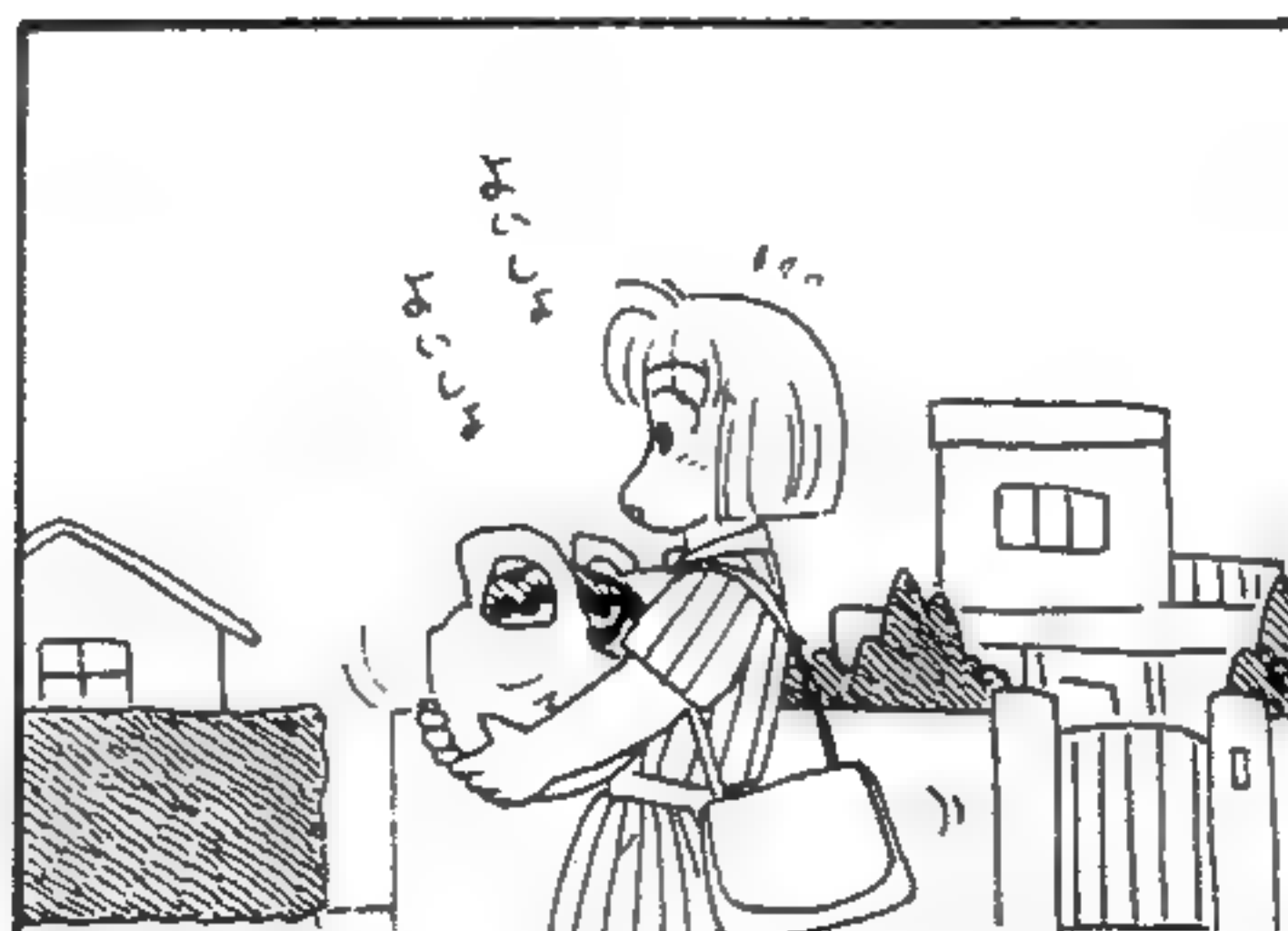
Yoisho is used when making a physical effort. Other variations are *yo!* and *unsho!* In the examples below, one woman is throwing a heavy futon over a clothes-drying pole, and another is lugging home a watermelon.



© Imazeki Shin / *O-jama Shimasu*, Take Shobo

Woman: よっ
Yo!
“Umph!”

FX: ばふっ
Bafu! (the soft plop of the futon)



© Akizuki Risu / *OL Shinkaron*, Kodansha

OL: よいしょ よいしょ
Yoisho yoisho
“Heave-ho heave-ho”

For heavy objects (including yourself): *Dokkoisho*

Another word used when exerting physical effort is *dokkoisho*. It often accompanies the act of sitting down or standing up, but it can be used any time a person is moving a relatively large and heavy object. In this example, the girl is sitting herself down on the beach.



© Takahashi Rumiko / *Mezon Ikkoku*, Shogakukan

Girl: どっこいしょ。
Dokkoisho.
“Oof.”

Whoops!: *Ottotto*

Ottotto, *tototo*, or *otto* are interjections, like “oops” or “ai-yi-yi,” used when you make a mistake, realize you’re in trouble, or are about to slip up.

Shin-chan: おっとっと、つまずいちゃった。
Ottotto, tsumazuichatta.
(interj.) stumbled-(regret)
“Whoops! I stumbled.” (PL2)

Mother: ざーとらしい って の!!
Zātorashii tte no!!
looks deliberate/on purpose (quote) (colloq.)
“You did that on purpose!” (PL2)

- *tsumazuichatta* is a contraction of *tsumazuite shimatta* (“I [regretfully] stumbled”), from the verb *tsumazuku* (“stumble”).
- *zātorashii* is a colloquial contraction of *wazato rashii* (lit., “appears to be on purpose”).



© Usui Yoshito / *Crayon Shin-chan*, Futabasha

A sigh of relief: *Yare-yare*

Yare-yare, often preceded by the sighing sound *fū*, is a verbal sigh, from either relief or from fatigue. It can be translated as “Whew!,” “Dear me!,” “Good grief!,” or even “Hallelujah!” Here, Santa has just finished making his rounds on Christmas eve.



© Toriyama Akira / *Dr. Slump*, Shueisha

Santa: ふう やれやれ。
Fū yare-yare.
(sigh) whew
“Whew!”
これ で ぜんぶ すんだ かな。
Kore de zenbu sunda ka na.
this with all finished I wonder
“I hope this is it.” (PL2)

- *sunda* is the past form of the verb *sumu* (“finish”).
- ending with *ka na* instead of just *ka* adds a conjectural feeling to the question: “I wonder if . . . /is it perhaps that . . . ?” In this case, the conjecture is mostly rhetorical.

Psych yourself up: *Yōshi!*

The young chef Ibashi is gathering the courage to make a phone call, and he expresses it with a determined *yōshi!* *Yoshi* is the word in classical Japanese for “good/OK” (as we learned in Basic Japanese 49), but in modern Japanese, it is used to psych yourself up for a tough task or to express determination.



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Ibashi: よーし!!
Yōshi!!
“Here goes!”

Excitement/delight: *Wāi*

An exclamation of excitement, delight, or wonder, *wāi* (or sometimes just *wā*) can be used in a number of situations. Here, a man dreams that he and his dog are flying among the clouds.



© Imazeki Shin / O-jama Shimasu, Take Shobo

Man: わあい!
Wāi!
“Wow!”

I'm thinking: *Ūn, ē to*

Yūsaku has been given a choice between an ice cream bar and a cup of sherbet. The decision is naturally quite difficult, and he takes his time, with many contemplative *ūns* and *ē tos*.



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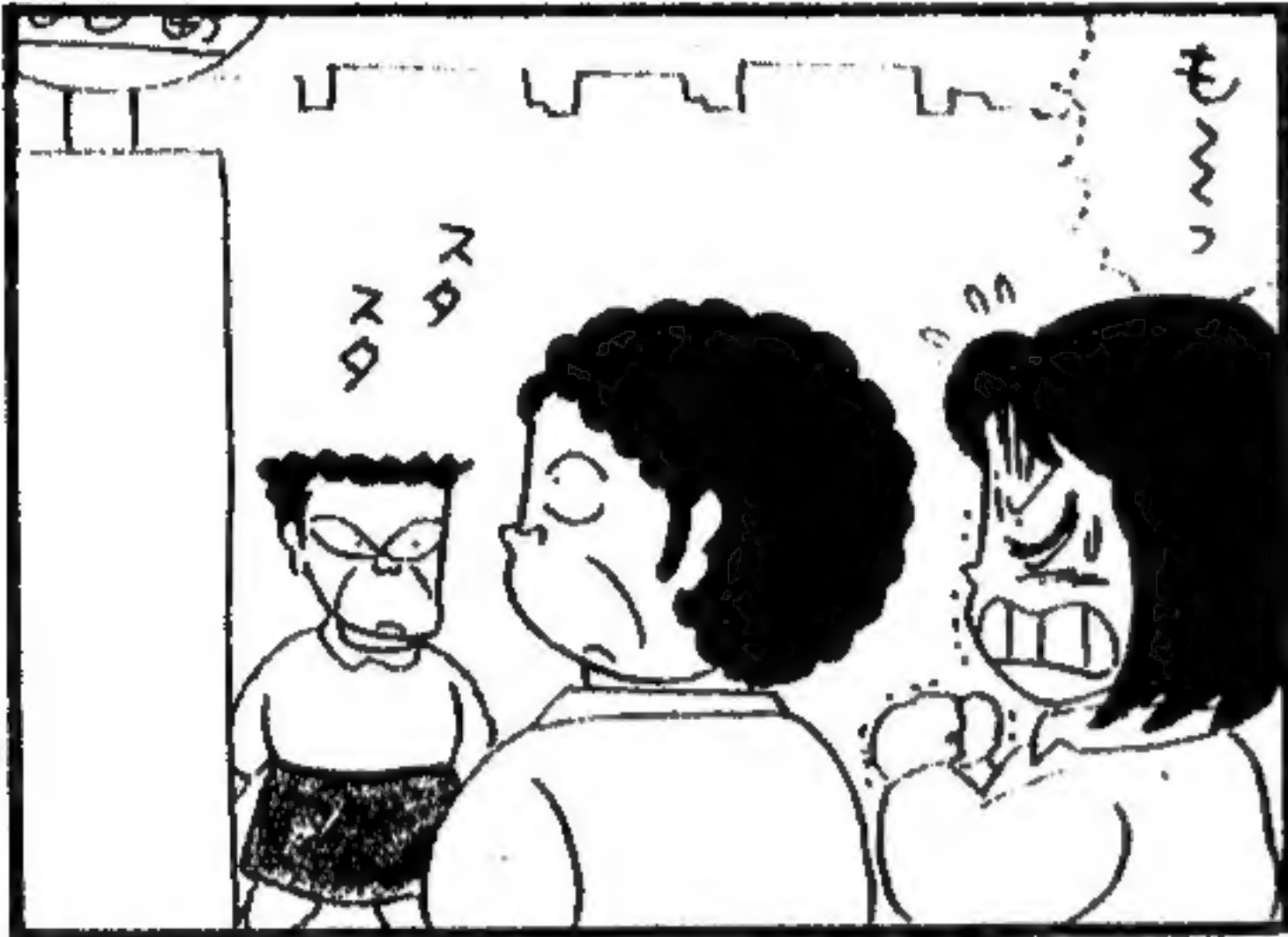
Yūsaku: うーん うーん。
Ūn ūn.
“Ummm ummm.”

えーと えーと。
ē to ē to.
“Errr errr.”

うーん...
Ūn...
“Ummm...”

Anger/exasperation: *Mō*

Mō as an adverb means “now/already”—or with a negative verb, “[not] anymore.” But when used by itself, *mō* becomes almost like a growl—an expression of anger, frustration, or exasperation. Here, an Obatarian has just cut in front of a woman at a bus stand, and yet another Obatarian is making her move.



© Hotta Katsuhiko / *Obatarian*, Take Shobo

Woman: もーっ
Mō!
“Grrr”

FX: スタスタ
Suta-suta
(effect of walking briskly)

Ouch!: *Atchitchi*

The chef Ibashi has just put his hand in the path of steam escaping from a boiling pot. His knee-jerk reaction is to cry out, “*Atchitchichichii*,” which may seem like a bunch of random sounds, but actually originates from the word for “hot”—*atsui*. Some people stick to a simple *atchi!*, and you may also hear *atsu!*, *aji!*, *ajii!*, etc.



Ibashi: アッチッチチー!
Atchitchichichii!
“Ow-ow-ow-ouch!”

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vocabulary summary

From *Kaji Ryūsuke no Gi*, p. 17

ついに	<i>tsui-ni</i>	at long last/finally
勤める	<i>tsutomeru</i>	work [as an employee]
オサラバする	<i>osaraba suru</i>	say goodbye
決まっている	<i>kimatte iru</i>	has been decided/set
後援会	<i>kōenkai</i>	election committee
本部	<i>honbu</i>	headquarters
解散	<i>kaisan</i>	dissolution
次々と	<i>tsugi-tsugi to</i>	one after another
姿を消す	<i>sugata o kesu</i>	disappear
派閥	<i>habatsu</i>	faction
動き	<i>ugoki</i>	movements
おそらく	<i>osoraku</i>	probably
握る	<i>nigiru</i>	grasp/hold (v.)
ひょっとしたら	<i>hyotto shitara</i>	may possibly be
発言	<i>hatsugen</i>	statement
入手する	<i>nyūshu suru</i>	obtain
記者	<i>kisha</i>	reporter
あたり	<i>atari</i>	approximate time
参加する	<i>sanka suru</i>	participate
漕ぎ出す	<i>kogidasu</i>	row out
港	<i>minato</i>	harbor/port
当分	<i>tōbun</i>	quite a while
見送り	<i>miokuri</i>	send/see off [on a trip]
連中	<i>renchū</i>	group of people
多数	<i>tasū</i>	large number
勿論	<i>mochiron</i>	of course
心配	<i>shinpai</i>	worry/concern
夜分	<i>yabun</i>	late at night
用件	<i>yōken</i>	item/matter of business
つきあい	<i>tsukiai</i>	relationship
別れる	<i>wakareru</i>	part/separate/break up (v.)
郷土	<i>kyōdo</i>	hometown/district
生む	<i>umu</i>	produce/give birth to
逸足	<i>issoku</i>	talented person/prodigy
選挙	<i>senkyo</i>	election
不倫	<i>furin</i>	adultery
致命的な	<i>chimei-teki na</i>	fatal/mortal
要素	<i>yōso</i>	element
何卒	<i>nanitozo</i>	please/kindly
内緒で	<i>naisho de</i>	in secrecy
頼み	<i>tanomi</i>	request (n.)
妻子	<i>saishi</i>	wife & child
ご存知です	<i>go-zonji desu</i>	know
場合	<i>baai</i>	situation
同等の	<i>dōtō no</i>	equal
罪	<i>tsumi</i>	guilt
告げる	<i>tsugeru</i>	tell/inform
お互い	<i>o-tagai</i>	each other
将来	<i>shōrai</i>	future
出て来る	<i>detekuru</i>	emerge/come out
尾行する	<i>bikō suru</i>	follow/tail
産婦人科	<i>sanfujin-ka</i>	obstetrics dept./clinic
小切手	<i>kogitte</i>	[bank] check
費用	<i>hiyō</i>	costs (n.)
まかなう	<i>makanau</i>	pay/finance (v.)
自由	<i>jiyū</i>	freedom
権利	<i>kenri</i>	right/authority
探る	<i>saguru</i>	probe/investigate

From *Manga Shorts*, p. 38

エアコン	<i>eakon</i>	air conditioning
間違える	<i>machigaeru</i>	err/make a mistake
残業する	<i>zangyō suru</i>	work late
先代の	<i>sendai no</i>	previous generation
霊	<i>rei</i>	spirit/ghost
孫	<i>mago</i>	grandchild
途中	<i>tochū</i>	middle
縁起	<i>engi</i>	luck
除く	<i>nozoku</i>	leave out/omit
揺れる	<i>yureru</i>	rock/sway
そろそろ	<i>sorosoro</i>	soon/by and by
危険	<i>kiken</i>	dangerous
水虫	<i>mizumushi</i>	athlete's foot

From *Akuma no Shushi*, p. 65

悪魔	<i>akuma</i>	devil
禁	<i>kin</i>	prohibition
破る	<i>yaburu</i>	tear/break (v.)
恐るべき	<i>osoru-beki</i>	fearsome/frightful
災厄	<i>saiyaku</i>	calamity
億万長者	<i>okuman chōja</i>	millionaire
完成する	<i>kansei suru</i>	complete (v.)
まさしく	<i>masashiku</i>	definitely
究極の	<i>kyūkyoku no</i>	ultimate
カビ	<i>kabi</i>	mold/mildew (n.)
支配する	<i>shihai suru</i>	rule/take over
迷信	<i>meishin</i>	superstition
飢え	<i>ue</i>	hunger/starvation
偽善者	<i>gizensha</i>	hypocrite
遺伝子	<i>idenshi</i>	genes
土壌	<i>dojō</i>	soil
肥料	<i>hiryō</i>	fertilizer
成育する	<i>seiiku suru</i>	grow
小麦	<i>komugi</i>	wheat
しかも	<i>shikamo</i>	moreover
植物	<i>shokubutsu</i>	plant (n.)
細菌	<i>saikin</i>	bacteria
養分	<i>yōbun</i>	nutrients
再生する	<i>saisei suru</i>	resuscitate/regenerate
天才	<i>tensai</i>	genius
訴訟	<i>soshō</i>	lawsuit
示談	<i>jidan</i>	out-of-court settlement
最優先	<i>sai-yūsen</i>	highest priority
奪う	<i>ubau</i>	steal (v.)
人柄	<i>hitogara</i>	personality
得体の知れない	<i>etai no shirenai</i>	mysterious
助言	<i>jogen</i>	advice/counsel
倫理	<i>rinri</i>	ethics
地力	<i>chiryoku</i>	[soil] fertility
不毛の	<i>fumō no</i>	infertile/barren
大した	<i>taishita</i>	admirable/amazing

From *Mammoth-like Ojōsama*, p. 82

早速	<i>sassoku</i>	promptly
電器屋	<i>denkiya</i>	appliance store
就職活動	<i>shūshoku katsudō</i>	job search
意外と	<i>igai to</i>	surprisingly
初心者	<i>shoshinsha</i>	beginner

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.